

Ennumate 0 10-2-33

Dear Mrs Halpert:-

Thank you for your nice letter in answer to my inquiry. I have decided that I would like to see the frame you mentioned and you may send it express collect. If it fits the place I want to hang it in, I will keep it, if not, I will return it express prepaid.

You may be sure I have kept the place a secret and have destroyed your letter.

Last evening I met a man from Covington Ky, I have forgotten his name, who was interested in buying a picture. I gave him your name and address. I know nothing about him, but he seems to be a very reputable man & I would grant him reasonable credit if he asks for it.

Sincerely

Arnold L Brunsman
312 Vine St

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PAINTINGS

October 2, 1933

Mrs. Edith Halpert,
The Downtown Gallery,
113 West 13th Street, New York.

Dear Mrs. Halpert,

I have your letter in regard to the Pop Hart water color and regret that the Museum can not cooperate in this worthy and interesting occasion. The trustees have made a rule that the Museum can only lend works of art to other museums and institutions. Mr. Winlock to whom I spoke about your request joins me in regretting our inability to lend.

With best regards,

Sincerely yours,

Thyron Burroughs.

Vandenberg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Eyrie
Seal Harbor, Maine

October 2nd, 1933.

Dear Mrs. Halpert:-

I am very glad indeed that you are going to have an exhibition in memory of Pop Hart, and of course I would be delighted to lend you any of his watercolors or monotypes that you may like.

We are not leaving here until the latter part of October and are going directly to Pocantico. I have not gotten my strength back quite as fast as I expected to this summer, and I am going to take things very quietly all this fall and spend a great deal of the time in Pocantico.

Miss Nourse is in New York and I will send your letter with my reply on to her so that she will be prepared to go over the catalog of Pop Hart's pictures with you, when you may choose what you want in the exhibition.

I fear that I am not going to see your American Ancestors exhibition. If you have an illustrated catalog, do send me one. I should enjoy looking at it.

Sincerely,

Arvy A. Brooks Fuller,

Mrs. Edith G. Halpert
113 West 13th Street
New York City

October 3rd,
1933.

Hart

Downtown Gallery, Inc.,
113 West 13th Street,
New York City.

Gentlemen:

We hereby appoint you the exclusive sales agents for all paintings, in oil and water color, etchings and lithographs done by George (Pop) Hart, and agree that you shall have the exclusive right to arrange exhibitions of his work in museums and art galleries throughout the country.

You agree to arrange such exhibitions as in your opinion may be necessary for the best preservation of George (Pop) Hart's reputation and sale of the said works of art.

You also agree to keep full and complete records of account of all transactions had by you with regard to the said works, and agree to render quarterly annual statements of account to us, which statements shall be authenticated by one of your officers.

For your services so rendered you may collect and retain out of the sale price of all pictures your customary commission of thirty-three and one-third percent (33 1/3%) of the sales price.

All costs in connection with the said exhibitions are to be arranged for and/or borne by you.

This agreement shall last for a period of one year from the date hereof and shall be renewed for periods of one year, unless thirty days prior to the expiration of any year during the term hereof either of us gives to the other notice, in writing, of our intention to terminate the contract at the end of the year, in which case such contract shall cease and come to an end without renewal.

We agree to give you access and possession

Downtown Gallery, Inc.

10/5/55

Page 2.

to all pictures, etc., as above enumerated, solely
for the purposes of this agreement.

Your signature where indicated will
constitute this an agreement between us.

Yours very truly,

L.S.

L.S.

ACCEPTED BY:

DOWNTOWN GALLERY, INC.,

By _____
President.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

Oct 3, 1933.

Dear Mrs. Halpert,

I hope your American Folk Art Show will still be on in November. I expect to be in New York early in the month and shall make a be-line to 113 West 13th. It will be very pleasant to see you and your collection again.

Looking forward to the Big Town and with kind regards.

Sincerely
Robert Tannahill

2400 S. Western Ave.
Los Angeles.

Oct. 4-1933

My dear Mrs. Halpert.

Received your receipted bill in full for
the Red Cross for which thanks.

In regard to the "Pop" Hart show - I
have had I feel towards him and towards you. Of course
I will help you if needed and when time comes - and
return for you that - as many as you want. I will so
instruct Museum.

We are fine water-colors - three really
outstanding examples - two also good but not so important.
The one reproduced in Calvert's book may be my best but I
think I have another - in 1920 depicts a master-piece.
The third is equal to one in Calvert's book - to these three
belong to his class.

The other two are amusing - one called
Back-lashers - triumphs at a camp fire - the other a sort of
Mexican street scene - eating - store etc - plenty of people.

I never will forget ^{when} I hunted back in
New York - November 1926 - Old "Pop" with a portfolio
full of water colors was at the dock - "Offered you a packet
full out at once for Los Angeles" I had to pass
Customs so I told him to come to Rembrandt Hotel &
I went home with three Water Colors. God
bless his dear heart! He sent me the Cook Light
Lithograph - now in my library - "To Mrs. from Pop"
written in Spanish. I hope to start for Chicago late this

note - will inform you in time & give address as I do not know about hotel yet - I bargain these days & accept last term.

If you need Museum address - then write to Miss Annie Lytton - Art Curator - L.A. Museum. I placed a small label one of ^{Hert's} examples at Museum.

It is such a shame that my income is shot to pieces. I am in danger unless rents pick up so do not spend a penny not obligatory.

If things were different - I would now be considering Alexander Brook - Carl Hattis - Harpish - Glenn Coleman - Miles Spencer etc.

If just I could sell or trade - just ties me up so I cannot trade.

Did I write you I did make recently an interesting trade.

Well - night of quake. Oct. 2nd 1905 - I was nearly thrown out of bed. In a few moments I was walking down stairs - to see if some pictures were injured - I see I had them resting on book-cases leaning against hanging pictures.

My Hapert 50 x 40 - Kuchan 25 x 30 - Ellen Vedder (dates to 1870) - 21 x 15 - my La Jara & Robin Water Color - all safe. Just had been framed & placed and not yet sent to the Museum - You can imagine my relief - nothing in entire house was hurt except one tiny ornament.

I am awfully pleased to have an important Halpert - no doubt you recall the canvas painted in Spain 1916 - called Toledo Cathedral (El Tiro; Cathedral). I have the 1927 catalogue before me - In dependent Scouting Exhibition - he had this picture in that show - painted 11 years previous - printed price \$1200⁰⁰ - Now I have the Water Color you sold me years ago.

The Kuchua I am glad to say dates back to 1912 - at his best I think - almost a hand-made type like Whittle in Paris - Washington Square in 1912.

The trade also included a Jerome Blum Street & Kyoto also 1916 - 21 x 25 for our home. I have 3 Blums - having bought my first Blum in 1912 - I have still hope for Blum - just worthy enough to suddenly become famous.

The Elsie Vedder is a scream for my collection - painted in 1890 - but he lived until 1923 so I can include it. As Dan Rich says - a fine addition as Vedder is almost an American primitive in a way.

The Rodin is really very fine - La Taze a study for one of his glass windows. Again quoting Dan Rich - the finest things are La Taze's studies in Water Color.

I can only ascribe such a trade to two things - what I had must have already found a customer - what I got must date to auction sales - Halpert's Blum or I know must drop - maybe also some of the others.

I must change my gallery rules now - so

as to allow cheaply exhibits - as long as always confined
excluding the pictures donated or loaned by my self or my
wife - absolutely by nobody else in any shape, manner or form.
You see I will now have 50 oil paintings in the Harrison
Gallery of American Art - I always have done this in the
American Water Color Gallery & in two French Towns -

Let me explain no thing to you - to remember
if ever a chance occurs to appear in future.

I am interested in most peculiar types
of art - if older men - just for representation provided the
artist really belongs and the example is worthy. Of younger
groups - I am willing to take a chance if the artist
appeals to me & the picture for him is important. That
may a trade might be possible - whereas now if I start
picking out just a group I must want - if say for cash.
I simply have no cash so cannot buy - a shame but I am
helpless.

Don't worry your pretty head about
trades for me - But that head of yours is dynamite when
it comes to brains, schemes and pep. All I ask is to
let me know if some chance does bob up unexpectedly -
and I will see you lose nothing on the deal - somehow
we will arrange for you to gain on a cash basis - for
your trouble.

I do not want junk - naturally. I admit
for your view-point I am offering junk on my side. There
is always a 3rd view-point to consider. What you & I call
junk - may not look like junk to some art collectors.
I love Le Sidaner - your friends would call it junk.
I love Lucien Simon - to many just junk.

I like Gardner Lyman quite as much as I do Redfield. But Lyman is junk. Redfield is accepted. I am merely illustrating in a casual way.

A few months ago - one of the outstanding American moderns - my famous - offered me in a commercial way - an important 40x50 for \$500⁰⁰ - I simply could not swing it - to my deep regret.

I do not pretend to be a great collector - and yet I have very strong likes & dislikes - To me great art belongs to no age - no school - no race - no type - I love good things - whether academic or radical - neither conventional nor modern in my tastes -

Frankly I am not wild about M'Gee, Darby, Purchfield or even Karpis - the last is simply a very fine craftsman - as is Halper - Chafin & Speicher. I prefer Walt Kuhn to any of them.

I date myself so back to 1907-1916 - in such men as Jerome Blum, Samuel P. Halpert, Max Kuehn - when they were moderns in literal sense of word -

I am just wasting your time but I am honest that way. I care very little what others think or how one can be called a big collector.

Your letter came when I was busy making out checks - try as I will - my expenses exceed my income and it alarms me - If the tide was turned then my day may come. I see no sign of tide turning - just spending & spending - Taxes & taxes. Yours cordially
Ruth Harrison.

October 7, 1933

Mr. Arnold Brunsman
312 Vine Street
Cincinnati, Ohio

Dear Mr. Brunsman:

In accordance with your request we are shipping today the painting by Ernest Fiene for which an on approval bill is enclosed.

I know you will be delighted with this canvas and with the opportunity of owning so fine a painting by one of our leading American artists at the very special price.

I shall be glad to cooperate with the Covington gentlemen mentioned by you.

Sincerely yours,

Director

Edith Gregor Halpert
enc.

October 7, 1933

Mrs. Carl Liebold
2324 - 22nd Avenue South
Birmingham, Alabama

Dear Mrs. Liebold:

I have written to you on several occasions regarding the small amount due for Pop Hart's print which you had sold and for which you have no doubt made collection.

I have to make settlement with the estate and do not like to turn over this small bill to their lawyers who will of course take immediate action. Can't we eliminate this method of collection by getting the account settled at once?

Do send us a check for \$30. I shall greatly appreciate it and it will obviate the embarrassing situation.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

ALBANY INSTITUTE of HISTORY and ART
ALBANY, NEW YORK

LEDYARD COGSWELL, Jr., President
LAURENCE McKINNEY, Secretary
CLARENCE E. NEWMAN, Treasurer

October 9, 1933

Downtown Gallery
113 West 13th Street
New York City

Gentlemen:

I am much interested in the Portrait of Peter Waldron by Pieter Vanderlyn reproduced in the October seventh issue of the Art News as we have a very similar Vanderlyn portrait in the Albany Institute of History and Art.

Would you be so kind as to tell me the date in the lower left corner of your portrait? Also, I would like very much to have a catalog of your exhibition of "American Ancestors".

Thanking you, I am

Very truly yours,

Dorothy Stanton

Asst. Curator in charge of
Educational Work

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

October 11, 1933

Mrs. Lillian Haass
75 Cloverly Road
Grosse Pointe Farms, Mich.

Dear Mrs. Haass:

Now that the season has opened I hope to see you very soon. Did you have a nice trip abroad? Is Europe more European now that the American emigrés have come back to join the army of complainers?

The artists are gradually returning from their summer haunts and are bringing back with them a lot of new work. We shall have an exhibition of the latest part of their work. In the meantime we have a show of modern art that is really magnificent. I suggested to Mr. Currier and to Mr. Vanderbilt that some of the exhibits could be selected for the Society of Fine Arts. The material has never been shown before and is of a quality far better than anything we have had in this country. I hope you could see some of the smaller objects of sculpture. They are perfectly swell and are very reasonably priced in order to put our checkbooks in our hollow coffers.

Some time ago you wrote regarding certain sculptures. The Pennsylvania Museum is returning the works of Lauder, Laurent, etc., and we shall have a good display very shortly. Incidentally, the three artists I have just mentioned are now being considered for the big Fairmount Park commission. Will it not be exciting to have these wild radicals do public works? The figure which you admired in Laurent's studio has since been cast in a very beautifully patinated aluminum. I am sending you a special photograph taken at the Pennsylvania Museum exhibition. This figure, "Pearl" has been invited to the Whitney Museum Biennial but we shall have it here until December. If you are thinking of acquiring any sculpture in the near future, I would suggest that you think about it fairly soon, while the artists are in the summer price mood. Mr. Laurent will be glad to make a very special price on this magnificent figure which would look remarkably fine in a garden setting.

I look forward to a visit from you. It is a long time since I saw you last.

Sincerely yours,

Director

Edith Gregor Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 11, 1933

Mr. Archer Huntington
Hispanic Museum
Broadway & 125 Street
New York, N. Y.

Dear V. Linnell:

During the past month or so I have heard a number of rumors to the effect that you have organized a "Crime Museum" in New Orleans.

[illegible]

I hope that you can arrange to come in again, this show is the material is displayed in the special exhibition gallery, but in any event, I would be glad to show you the material which I had interested you most, whenever you wish to come in.

I look forward to meeting you soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

October 11, 1933

Mr. George McKeearins
Hoosick Falls, N. Y.

Dear Mr. McKeearins:

Enclosed you will find the sales tax blanks which you requested me to sign.

Upon receipt of your letter in which you made no mention of the return of the one or two objects I telephoned the gallery and was advised that you had to the strike the night before last. I can not tell you how disappointed I am that you do not. In the past I have been able to see one object, namely the one which was the one priced at \$15. The other two were reserved for specifically to show to one of my clients. All be packed by our own order, who will exercise the greatest possible care. The client in question has not returned to New York and either way or soon by certain that he will be the one of the poster, we are not in a position at this moment to make any investments. A little later in the autumn when many of our buyers are back home we can move objects of this type very quickly but after a summer during which the gallery was closed, as is customary, with no income whatsoever, we have no funds for such sales.

I hope that this accidental delay has not inconvenienced you and also hope that within the next three or four weeks conditions will make it possible for us to purchase some of the many fine objects I saw at your shop when I called in August.

Sincerely yours,

Director

Edith Grover Halpert
nrc.

October 11, 1933

Mrs. John D. Rockefeller, Jr.
The Eyrie
Seal Harbor, Maine

Dear Mrs. Rockefeller:

It was very nice to hear from you but I am sorry that you are not feeling up to the mark. You really work much too hard and I think this extended vacation is an excellent idea.

Several days ago I was in the country where there is very little. The air is fresh and the landscape is still green. The color here and there. I am going to spend some time beginning to spend my vacation in the country.

The only thing I am sending you is some remarkable material. There are some remarkable things, quite different from the exhibits in your collection. The color by S. D. Johnson, painted in 1722, is very good. The photograph of the fine examples, not only in organization but in color. The color of watermelons is also one of the most interesting. The Galf Cathervane is quite unusual in execution, although similar in outline to the one you have. There are many other and no items.

Of course, the exhibits which stir the greatest interest are the three Vancorlins, one painted in 1720 and the other two sometime between 1720 and 1726. They are magnificent canvases and we are delighted to dig up American background so early in the 18th century. It is most encouraging to find material of this kind.

The two paintings which you so kindly loaned for exhibition have been tremendously admired and Miss Cary of the Times was completely carried away by the two children as well as by the Mourning picture. Incidentally, we have another mourning picture bearing the very same name of Polly Botsford and giving the same date on her tombstone. This was painted by some other member of the family but was purchased in the town of Botsford, Connecticut, where the first example was also found.

Mrs. John D. Rockefeller, Jr. - 2

October 11, 1933

I have also purchased a magnificent cast iron deer used as a lawn figure. It is quite large and exceptionally handsome in design.

As I am very eager to have you pass on some of the exhibits which differ from the examples in your collection we are not offering them for sale. Should you get an opportunity later in the season, won't you come in to see them? Please do not think I am forcing the issue as we have included a number of minor objects in the old gallery which we are selling. The exhibition will probably be invited to Detroit when the committee of the Society of Arts and Crafts calls here early in November and we can surely dispose of the better material here, in the event that you decide to make no further purchases to our collector. I am perfectly willing to take this chance and our responsibility.

Have you seen P. Hayes' article on the "Great Eagle" which he claims is a 15th century work? It would be wonderful if it were so, but the carving is in a style which has been completely discounted. If you give me a copy of this article I shall be glad to send you a copy of the magazine as I know you will be interested in reading it, in seeing the strange comparisons he makes.

By best regards.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

October 12, 1933

Mr. Homer Eaton Keyes, Editor
Antiques
468 Fourth Avenue
New York, N. Y.

Dear Mr. Keyes:

I am so sorry to have missed you when you called at the gallery. I was at the Springfield Museum opening and did not get back until Monday.

Under separate cover I sent you the photographs you requested. We are very proud of the figurehead of "Ceres" as there are so few examples of this type available.

My associate mentioned that you inquired regarding the price of the Pennsylvania German painting called "Coquette". This was purchased by us recently and we could put a special price of \$28 on this painting.

I hope to have the pleasure of seeing you soon.

Sincerely yours,

Director
Edith Gregor Halpert
nrc.

October 12, 1953

Mr. Clyde Burroughs, Director
Detroit Museum of Art
Detroit, Michigan

Dear Mr. Burroughs:

We have been so busy with the opening of our present exciting exhibition of early American art that I delayed in writing to you. The early part of the season is always so hectic with repairs and the organization of the seasons plans. However, that is over fortunately and we are now in full swing, hoping that the rest of the country will fall in step.

I am sending you photographs of the three Vanderlyn's which you saw during your brief visit. As I advised you, we decided definitely to keep one of the Van Alen twins for our collection but are prepared to sell the other two. Some unknown lady from New York telephoned us three times inquiring regarding one of these girls but as she did not give me her name I refused to divulge the price. During her call yesterday she stated that she was coming in next Monday to negotiate for the purchase of one of these canvases. If this is not a hoax and since I warned her that the price was very high, we may actually dispose of one. Before so doing I decided to write to you giving you more information inasmuch as you intimated that you might acquire one of these pictures.

We own the two portraits jointly with a Connecticut dealer and the price we set for each portrait was \$2500 for a private collection and \$2000 for a museum. Knowing that our funds are not plentiful, to say the least, I shall urge an additional cut but do not want to take up the matter with this dealer until we have some definite offer. Won't you please write me soon? I am enclosing several clippings in relation to the Vanderlyn's. Incidentally we have received letters from several museums, whose directors are coming in to see them as they have stirred great interest through the country. There are very few paintings of this quality of such early date available, or possibly available in the future. With the growing interest in early American material and the corresponding dearth of better examples, this is the time for museums to make such acquisitions while the prices are still within reach.

My best regards to you and Mrs. Burroughs.

Sincerely yours,

Director

Edith Gregor Halpert

BOOKSHOP OF HARRY STONE
24 EAST 58TH STREET :: NEW YORK



October 12, 1933.

The Downtown Gallery
113 West 13th Street
New York, New York

My dear Mrs. Halpert:

I have a 'swell' pair of flower paintings
which I'd very much like to show you. Please
drop in the shop at your convenience and look
at them.

Very truly yours,

Harry Stone

HS/s

PLAZA 3-2298

ELLIS AMES BALLARD
BOYD LEE SPAHR
FREDERIC L. BALLARD
SCHOFIELD ANDREWS
R. STURGIS INGERSOLL
CHARLES I. THOMPSON
WILLIAM R. SPOFFORD
ALLEN HUNTER WHITE
HENRY B. COKE, JR.
JOHN V. LOVITT
WARWICK POTTER SCOTT
MORRIS CHESTON
ROBERT BRIGHAM
DUDLEY T. EASBY, JR.
KNOX HENDERSON

LAW OFFICES
BALLARD, SPAHR, ANDREWS & INGERSOLL
1035 LAND TITLE BUILDING
PHILADELPHIA

ROBERT VON MOSCHZISER
OF COUNSEL

WITTENHOUSE 51-10

October 13, 1933.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 W. 13th Street,
New York City, N.Y.

Dear Mrs. Halpert:

Thanks for your letter of the 12th. My trips to New York are very rare these days, but the next time I make one I will certainly call at your Gallery.

I would be delighted to have you see my pictures. We live in the country at Penllyn. It can be reached in about forty minutes by automobile or by train from the Reading Terminal, trains leaving about every half hour. If you will let me know when you can come, I will make arrangements to have you met at the train or give you definite directions with respect to a motor, and I, of course, will try to be at the house myself but I am pretty well tied up these days during the day.

This paragraph will sound rather inhospitable as, of course, I would much prefer to have you see my pictures in my own home, but, in the first week of November all my pictures are going to be moved to the Pennsylvania Museum for exhibition of the collection for a period of about a month or six weeks and probably your seeing them there would add to your convenience.

With best regards.

Sincerely yours,



RSI:HL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Magazine

ANTIQUES

468 FOURTH AVENUE
NEW YORK, N. Y.

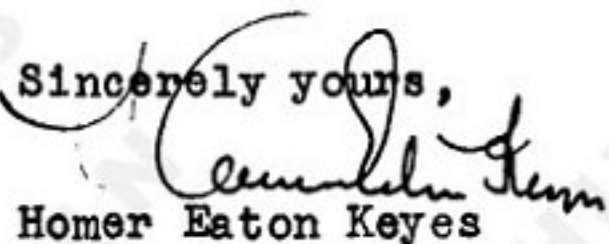
October 13
1933

My dear Mrs. Halpert:

Thank you for your note. I was sorry not to see you down at the Gallery the other day.

The photographs of Ceres have come, and I am planning to publish them as soon as I can. Thank you very much.

Sincerely yours,


Homer Eaton Keyes

hek:w

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City



WE DO OUR PART

Answered
10/18/33

Oct. 13, 1933

Mr. Frede Vidar
Apt. 102 - 5 Prado St.
San Francisco, Calif.

Downtown Gallery Inc.

Dear Sir;

Allow me to introduce myself, I am Frede Vidar, a young Danish painter of some prominence in Paris and other European art centers. My work is exhibited with the leading galleries of Paris and I am now anxious to have a New York gallery handle my things. I arrived in California a little over a week ago from Cuba .. probably I'll stay here for some time and then go to New York.

If you would possibly be interested in giving me a showing with your gallery I should be pleased to forward you some photographs and possibly a group of line drawings and if they should prove satisfactory and suitable for your gallery I could ship you a number of my paintings. Kindly communicate with me as soon as possible and state what arrangements could be made.

I remain yours sincerely,

Frede Vidar

ITS COMMISSION
EDUARD B. FORD, PRESIDENT
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR S. WHITCOMB
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER
ART DIRECTOR
OLYDE H. BURROUGHS
SECRETARY

October 14. 33.

Mrs. Edith Gregor Halpert,
The Down Town Gallery,
113 West, 13 Street, New York.

Dear Mrs. Halpert;

The landscape, requested by telegram,
was shipped to you in a rather 'wet' condition. It
is possible that it needs another coat of varnish,
after drying out thoroughly.

Having no acknowledgement of their
receipt I have become uneasy about the pictures sent
to you. I would thank you for letting me know whether
you got them in good order and were pleased with them.

very sincerely yours

Serpuia Blumman
Assistant Restorer.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARLES F. HEARTMAN
612 MIDDLESEX AVENUE
METUCHEN, NEW JERSEY

TELEGRAM AND CABLE ADDRESS
HEARTMAN, METUCHEN
TELEPHONE, METUCHEN-6-0338

October 14, 1933

Downtown Gallery, Inc.
113 West 13th Street
New York City

Gentlemen:

I read in the "Art Digest" that you have an exhibition of American primitives. I wish to call your attention to the fact that I am the owner of five portraits. They are all identified. The interesting part is that four of them are by J. P. Sherwood, an artist, apparently not recorded anywhere. Now it seems to me that the discovery of a new American painter of not altogether mean quality is an interesting phenomena, but what makes this discovery more important is the fact that in the group there is another painting, this being the portrait of J. P. Sherwood, the American artist I discovered. This portrait was painted by Vanderlyn, Jr. These paintings come direct from a descendant although I got them from the usual go-between.

As far as American primitives are concerned, I think my paintings are above the average in artistic qualities. If you think you can do anything with this collection, write me. I could, of course, lend them to you for exhibition purpose or could do anything else that would further a sale. They cost me about \$250.00. We can discuss any price arrangement.

Very truly yours,

Charles F. Heartman
Charles F. Heartman

CFH:T

Cincinnati, O. 10-17-33

Dear Mrs. Halpert:

The painting has been received, and as I did not like it, I have returned it prepaid. Trust that it will reach you in good condition as I took special pains to have it packed right.

I did not like the work at all, nor the subject, as I already have a painting of a flower market at the steps of the church of the Holy Trinity in Rome, and another church is not the thing I want. I am sorry that I did not mention this to you the first time I wrote or that you did not mention that the building in the picture was a church.

If you have anything else that you think I could use, will you kindly write me at the same address.

Very truly,

Arnold L. Brummer
512 Vine St.

ROBERT W. MACBETH, PRESIDENT

MRS. WILLIAM MACBETH, VICE-PRESIDENT

ROBERT C. MCINTYRE, SECY & TREAS.

WILLIAM MACBETH
INCORPORATED

15 EAST 57TH STREET
NEW YORK

FOUNDED 1892
INCORPORATED 1918

PHONES PLAZA 3-7256-7257
CABLE: BETHMAC, NEW YORK

PAINTINGS BY AMERICAN ARTISTS

October 17, 1935.

Dear Mrs. Halpert,

Would you join with me in signing the enclosed letter to be addressed to General Hugh S. Johnson, of the National Recovery Administration in Washington? If so, I will have it put in proper form and sent to you for your signature. I am sending it to about a dozen representative galleries whose work is largely concerned with the sale of American Art.

I assume you have seen the editorial referred to. The preliminary application referred to recited the history of the art business of the last four years, and asked permission to sign on the basis of present hours and salaries until readjustment made possible compliance in full with the various provisions.

Sincerely yours,

Robert W. Macbeth

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13th Street,
New York, New York.

RWM:HL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Kansas City

October 18, 1933

Mr. Paul Gardner
4525 Oak Street
Kansas City, Missouri

Dear Mr. Gardner:

Recently I have learned that the Nelson Gallery of Art will open to the public early in December.

Mr. Parsons spoke of a contemporary American show and asked our cooperation in this connection. While we have on hand at all times important examples by our list of outstanding Americans, for an exhibition of this kind we should have at least two weeks notice in assembling special examples for the purpose.

Won't you, therefore, let us know sufficiently in advance so that we may follow this procedure. Will you also let me know your decision regarding the Zorach figure, "Spirit of the Dance" recently exhibited at the Pennsylvania Museum and at the Cleveland Museum. Incidentally, Mr. Zorach received the popular prize at the International Sculpture Show held at the Pennsylvania Museum during the summer. I am not referring to collectors or museum people but to the general run of visitors who signed ballots for the most popular sculptor among the sixty odd exhibitors.

Please let me hear shortly as we do like to make our plans sufficiently ahead of time.

Sincerely yours,

Director

Edith Greer Malpert
nrc.



October 18th 1933

Mr. William Suhr
Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Suhr:

In all our rush organizing this exciting show we did not acknowledge the receipt of the painting.

The landscape arrived and looks very well. For the time being I do not think it is necessary to add a coat of varnish. If the painting mats later, will you please tell me what varnish is most advisable for paintings of this type so that I can buy it myself.

Will you be good enough to send me a brief report of restoration on the two Van Alen portraits. They look so well in the exhibition that several visitors have doubted their age.

Just as soon as we can make some collections - clients are very low in price; these days - we shall send you a check and several additional paintings for restoration.

Sincerely yours,

Director

Edith Gr. or Halpert
enc.

CHARLES F. HEARTMAN

612 MIDDLESEX AVENUE
METUCHEN, NEW JERSEY

TELEGRAM AND CABLE ADDRESS

HEARTMAN, METUCHEN

TELEPHONE, METUCHEN-6-0338

October 18, 1933

Miss Edith G. Halpert, Director
American Folk Art Gallery
113 West 13th Street
New York City

Dear Miss Halpert:

I have received your letter and I am willing to send the paintings to you on consignment for several months in order that you may have an opportunity to do something with them. I have had some very unpleasant experience in the last few years and I hope you do not mind if I am very frank with you in stating that I must have an acknowledgement after you have received the paintings saying that they are my property and will remain such until paid for. I think this is fair and should not prejudice you in any way against handling same.

It so happens that I have to make some other delivery in New York on Friday and could bring the paintings by car. If this is satisfactory, please write me immediately in order that I may have the letter Friday morning.

Very truly yours,

Charles F. Heartman
Charles F. Heartman M. E. H.

CFH:T

26 Broadway
New York

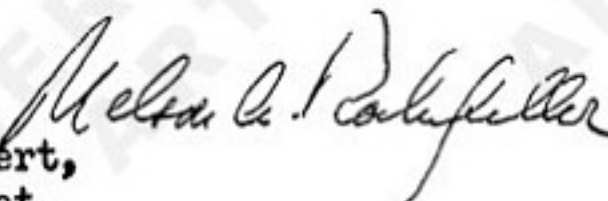
October 18, 1933

Dear Mrs. Halpert:

Your note was greatly appreciated and finds me well on the road to recovery. It was very thoughtful of you to have written. However, I am afraid I have received more sympathy than was really due in connection with such a simple operation as the removal of one's appendix.

With many thanks and personal regards.

Sincerely,



Mrs. Edith G. Halpert,
113 West 13th Street,
New York City.

October 19, 1933

Mr. Charles Heartman
612 Middlesex Avenue
Metuchen, N. J.

Dear Mr. Heartman:

If you wish to take the chance of leaving the pictures with us for some time - it may not be possible to dispose of them promptly - I shall be glad to have them brought in tomorrow and shall give you our regulation receipt when they are delivered.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

UNIVERSITY TRUSTEES
J. C. NICHOLS
HERBERT V. JONES
ARTHUR M. HYDE

WILLIAM ROCKHILL NELSON GALLERY OF ART
(THE WILLIAM ROCKHILL NELSON TRUST)

KANSAS CITY, MISSOURI

October 19, 1933

Mr. J

OFFICE OF
PAUL GARDNER
ASSISTANT TO THE TRUSTEES
4825 OAK STREET
KANSAS CITY, MISSOURI

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I trust that this is not too late to answer your letter regarding the possibility of exhibiting the Zorach sculpture.

Mr. Parsons has been making the arrangements for our loan exhibition and as he is due back in New York about the 24th of this month, I would suggest that you get in touch with him at the Waldorf-Astoria and he can probably tell you more definitely than I if he had planned to have the Zorach included. I might add that I am quite sure he is doing so, as he mentioned it to me several times and I personally hope that it can be arranged. Our opening will probably take place about the second week of December and I trust that this will fit in with your schedule for the sculpture.

Thank you very much for your very kind invitation to visit your current exhibition and if it is possible to get to New York in the near future I shall be most happy to do so.

Sincerely yours,

Paul Gardner
Director

PG/J

ARTS COMMISSION
EDEL S. FORD, PRESIDENT
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR B. WHITCOMB
COMMISSIONERS

**THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT**

W. R. VALENTINER
ART DIRECTOR
CLYDE H. BURROUGHS
SECRETARY

0 BBB

October 20, 1933.

Mrs. Edith G. Halpert,
c/o The Downtown Gallery,
113 West 13th St.,
New York City.

Dear Mrs. Halpert:

Let me thank you for your letter of
October 12th and for the clippings which have just
come to hand.

If it will be possible for you to send
out one of the portraits of the twins, I will try
and get our Board to consider it and will give you
a prompt decision in the matter.

Thanking you, I am

Sincerely yours,

Clyde H. Burroughs
Secretary.

CHB:L.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 1, 1963

Mr. Preston Huntington, Curator
Department of Sculpture
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Huntington:

I recently advised you that I was in charge
of the sculpture at the Metropolitan Museum and
I was looking forward to seeing you in the
near future.

We have just received a number of new sculptures
from the collection of the late Mr. Robert
Laurent, Stephen M. Fine, John S. G. and Duncan
Ferguson. Robert's collection of American sculpture
is a very important one and I have
been able to believe that it is a very fine
collection. I should very much like to show
you the work of these sculptors at your convenience.
On the next week, we are having a group of
sculptures from the collection of the late Mr.
and Mrs. particularly fine new work in sculpture
by Robert Laurent. Under separate cover I am send-
ing you a photograph of a head by Stephen M. Fine,
and a photograph of Alexander Brook which Mr. Fine has ad-
mired, particularly, when he was at the gallery.

Within a week or so the very important collection by
the artists mentioned will be returned from the In-
ternational show held during the summer at the Penn-
sylvania Museum and will have a large selection
in comprehensive groups at the time. In the meantime,
I hope you will come in to see the Laurent. It will
be on view beginning Tuesday, October 4th.

Sincerely yours,

Barth Gregor Haupt

Director

October 21, 1933

Mr. Harry Stone
24 East 58 Street
New York, N. Y.

Dear Mr. Stone:

I had hoped to get up to see you before this but have been so busy that I have been unable to leave the gallery.

If there is any possibility of sending these pictures to us on approval, we should be glad to consider them.

Sincerely, yours,

Director

Edith Gregor Halpert
enc.

October 23, 1933

Mr. Benson Burroughs, Curator
Department of Paintings
Metropolitan Museum
New York, N. Y.

Dear Mr. Burroughs:

Regarding Pop Hart, is there any possibility of arranging a memorial show at the Metropolitan Museum so that the paintings you own can thus be included. Seriously, I feel that Pop Hart deserves that honor as he is definitely one of the important real Americans.

Do you recall the work of Nicoli Cikovsky? During one of your visits with Mr. Winlock you saw his painting called "Girl before Mirror". This young man is applying for a Guggenheim Fellowship and is very eager to have you on the list of sponsors. I suggested that it would be best to write you before entering your name on the application blank. Your recommendation will unquestionably go a long way with the committee and I am sure Mr. Cikovsky would be most grateful if you feel that you can recommend him. May I hear from you?

I thank you.

Sincerely, yours,

Director

Edith Gregor Helpert
nrc.

October 24, 1933

Mr. Robert Macbeth
15 East 57th Street
New York, N. Y.

Dear Mr. Macbeth:

Enclosed you will find a signed request to the dealers' code submitted on September 19th.

As I mentioned to you at the time, the whole thing seemed unfair and the fact that artists have been so badly injured makes the code loathsome. If you could I mentioned this to you and Mr. Milch at the time to get your opinion. He seemed very much bored with my agitation about the matter.

From my personal experience there is really no desire among the dealers for cooperation such as I dislike in this statement. In other words, we certainly could put over some rules and regulations in relation to the sale of American art which would have helped the artists as well as the dealers, many months ago. Evidently, I am not subtle enough to understand the reason for this long handed game but I do feel very strongly that whole spirited cooperation is imperative at the present time particularly. In the meantime, I have myself started some negotiations in connection with the code and it seems very likely that something definite will happen shortly, in which event I shall send you the draft of the plan.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PAINTINGS

October 26, 1933

Mrs. Edith Halpert
The Downtown Gallery
113 West 15th Street
New York City

Dear Mrs. Halpert,

I have consulted Mr. Winlock about your question in regard to a Pop Hart show. Such an exhibition here is materially impossible in our present circumstances. The gallery which we use for temporary and loan exhibitions is the enormous gallery D-6. You readily see how impossible it would be to place Hart's pictures in a gallery 100 x 40 feet. Unfortunately we have no small gallery at our disposal.

I recall Cikovsky's work, but not very clearly. In this present batch of Guggenheim applications I appear as reference six times I believe, and perhaps any value my name may have had as reference will be pretty well diluted on this occasion. However let Mr. Cikovsky do as he pleases. If he wishes to give my name I'll do my best with my vague memory of his Girl before a Mirror.

With cordial regards,

Very truly yours,

Bryson Burroughs.

GEORGES SCHREIBER
NEW YORK, NEW YORK

New York City, October 28th 1933 193
17 East 9th Street
Stuyvesant 9 2529
Bryant 9 6200 (Messages)

760 10/31/33

Mrs. Edith G. Halpert
The Downtown Galleries
113 West 13th Street
City

My dear Mrs. Halpert:

This is to ask you
if you would be good enough to look at a
watercolor collection, which I would like
to exhibit this season (early Spring February or
March) if I would bring it to your office.

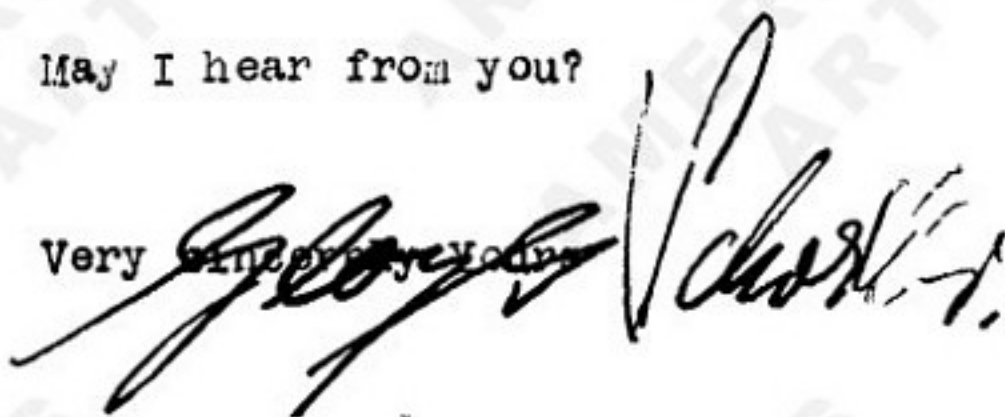
For your information
I have very successfully shown this exhibition
last season in Berlin Germany, at my representa-
tive's gallery Fritz Gurlitt. Furthermore one
of my water colors received the Tuthill prize
\$100.- last year at the International Water Color
show at the Art Institute in Chicago. Mr. Tschudy
of the Brooklyn Museum arranged a large group
show of my oils while I was in Europe all Summer 1932.
When I shall see you I shall bring along my press
records and my photos. (It may interest you to know
that I have completely illustrated the first edition
of Fallada's "LITTLE MAN WHAT NOW" Simon & Schuster.)

Although Mr. Harshe of Chicago
has allways included me as an American artist in his
American Painting and Sculpture exhibitions for the
last 3 years, I shall be an American citizen in the
very near future.

May I hear from you?

P.S. The College Art Assn.
has selected a group of
my watercolors last week.

Very sincerely yours



October 30, 1933

Mr. Ryson Burroughs
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Burroughs:

The enclosed reproduction is of the
Cikovsky painting, "Girl Before Mirror".

This is in connection with our recent
correspondence about Cikovsky's application
for the Guggenheim Scholarship.

Sincerely, yours,

Director

Edith Gregor Halpert
nrc

copy - *Greenbaum, Wolff & Ernst*
October 30, 1933

NEA
Greenbaum, Wolff & Ernst
285 Madison Avenue
New York, N. Y.

Attention Mr. Lind,

Dear Mr. Lind:

Enclosed you will find the reprint of the Dealers' Code which appeared in the Art Digest. In addition I am sending you the editorial of the same date.

As I mentioned at the meeting the other day, several dealers of American art have sent in a protest, some of which are being sent to you to, together, with the names of the undersigners.

This is all the material you need for. If you wish any additional data, please contact with me. I think it is perfectly well for you to take on this unrecuperative old business and are that all the artists will be most grateful to Mr. Ernst and to you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

October 31, 1933

Dear Dick,

All the data requested by Mr. Lindy, Mr. Ernst's associate, has been sent to him.

For your information, I am listing the approximate number of museums and art societies. This information I obtained from the Art Annual. Thus far I have been unable to ascertain the actual purchases made by museums. Perhaps I shall be more successful in the near future. There is an aura of great secrecy in connection with these figures.

If you will let me know when you think it best to broach the subject to the dealers of American art, I shall be very glad to do so as I feel strongly about having the two factions combined in a common cause.

Please feel free to call on me if I can be of any service at any time.

Sincerely yours,

Director

Faith Greer Halpert
MRS.

asked for

October 31, 1933

*written by
EJA*

General Hugh S. Johnson
National Recovery Administration,
Washington, D. C.

My dear Sir:

The undersigned art dealers, whose business is primarily concerned with the sale of paintings by American artists, are members and non-members of the American Art Dealers Association, Incorporated.

We feel that the Code filed with you on September 30 by the American Art Dealers Association, Incorporated, does not properly safeguard the interests of American artists and their dealers.

We, therefore, beg that before the Code now in your hands is given final approval, we be permitted to suggest such changes and additional provisions as will, in our opinion, best serve the interests not only of the importers of foreign works, but dealers in native American works as well.

Enclosed is an editorial from the Art Digest of October 15th, 1933, with which we are in agreement, expressing disapproval of the Code as submitted.

At the same time may we record our agreement with the provisions of the preliminary applications of the American Art Dealers Association, Incorporated, filed in Mr. Grover Whalen's office on September 13th, entitled "Application to sign the President's Re-employment Agreement in Amended Form."

We understand that this has not as yet been officially acknowledged.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(Signed)

William Macbeth, Inc.
R. W. Macbeth Pres.
15 East 57th Street
New York City

Cronyn & Lowndes Galleries
R. E. Cronyn
11 East 57th Street
New York City

E. A. Milch, Inc.
Albert Milch, Pres.
108 West 57 Street
New York City

Marie Sterner Gallery
Marie Sterner
9 East 57 Street
New York City

C. W. Kraushaar Art Gallery
John Kraushaar, Proprietor
680 5th Avenue
New York, N. Y.

Babcock Art Galleries
E. W. Babcock
108 West 57th Street
New York, N. Y.

J. J. Gillespie Co.
Will J. Hyatt, President
5th and Smithfield St.
Pittsburgh, Pa.

The Gage Gallery
G. E. Gage, Owner
2258 Endin Avenue
Cleveland, Ohio

M. O'Brien & Son, Inc.
William V. O'Brien, Jr. (V.P.)
673 North Michigan Avenue
Chicago, Illinois

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permissions from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 31, 1933

Mr. Albert Mayer
51 Union Square
New York, N. Y.

Don't say:

At the suggestion of Morris Ernst, I am writing to you regarding the problem facing the artists working in this country. Mr. Robert Strauss also recommended to me, the question to the Public Works Administration.

[illegible]

I should very much like to discuss the matter with you before the artists draw up a proposition so that the financial and technical feasibility and all necessary details are eliminated before the proposal is actually drawn up.

I have all the material whipped into shape so that the discussion will not require very much time. I shall be glad to call at your office at any time convenient for you or if you like perhaps it might be more advisable to visit the gallery to get an idea of the type of material to be included in the recommendation.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

Nov. 1933

MRS. ELIE NADELMAN
RIVERDALE - ON - HUDSON
NEW YORK

Dear Mrs. Halpert:

This is the
painting! I should like
\$500 net for it.

Please use your talent,
try to dispose of it at
once, if possible.

With many thanks

+ best wishes,

in haste

Rich M. Gadsden

Trudy

Cpy Dealer's Copy

GREENBAUM, WOLFF & ERNST
285 MADISON AVENUE
NEW YORK

TELEPHONE CALEDONIA 5-1582

NEWMAN LEVY

LAWRENCE S. GREENBAUM
EDWARD S. GREENBAUM
HERBERT A. WOLFF
MORRIS L. ERNST
JONAS J. SHAPIRO
WALLACE D. JENNINGS
SAMUEL J. SCHUM
ALEXANDER LINDEY

JEROME HANDLER
IRVING MINTZ
IRVING J. PACKER
LOUIS KERR

November 1, 1933.

Mrs. Edith Gregor Halpert,
c/o The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

I have your letter of October 30, together with
enclosures.

I have discussed the matter with Morris Ernst, and
we have decided to enter a preliminary protest with the National Re-
covery Administration. A copy of such protest is enclosed.

I regard the protest as a mere formality, as I have
gone carefully over the proposed code, and cannot see how it could
possibly be adopted. It certainly does not carry out the spirit of the
N.R.A. As far as I can see, it is merely directed against a single
trade abuse; and the remedy suggested does not appear to be susceptible
of enforcement.

The next step is to submit to the Administration
definite suggestions as to provisions. In order to do this we must ad-
vise General Johnson as to the group we are acting for, and we must show
that such group is fairly representative of artists and art dealers.
Accordingly we should like to know whether we have been definitely
authorized to act for the American Society of Painters and Sculptors,
and also how such Society is constituted, i.e., the number of members,
requisites for membership, distribution of members throughout the United
States, etc.

Sincerely yours,

GREENBAUM, WOLFF & ERNST

By *Alexander Lindsey*

AL:JF

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

GREENBAUM, WOLFF & ERNST
288 MADISON AVENUE
NEW YORK

TELEPHONE CALEDONIA 5-1882

NEWMAN LEVY

LAWRENCE S. GREENBAUM
EDWARD S. GREENBAUM
HERBERT A. WOLFF
MORRIS L. ERNST
JONAS J. SHAPIRO
WALLACE D. JENNINGS
SAMUEL J. SCHUR
ALEXANDER LINDEY

JEROME HANDLER
IRVING MINTZ
IRVING J. PACKER
LOUIS KERR

November 1, 1933.

General Hugh S. Johnson,
National Recovery Administration,
Washington, D. C.

Re: Art Dealers Code

Dear Sir:

This refers to the draft of the proposed Art Dealers Code, filed with you on September 30, 1933 by the American Art Dealers Association, Inc.

A substantial and representative group of artists and art dealers have authorized us to register with you their disapproval of the aforesaid code, and their opposition to its adoption. The reason for such disapproval and opposition is that, in the opinion of the aforesaid group, the proposed code fails completely to carry out either the spirit or letter of the National Recovery Act in that:

- (a) Its provisions do not tend to reduce and relieve unemployment;
- (b) Its provisions do not tend to rehabilitate the business of dealing in works of art;
- (c) Its provisions do not tend to increase a demand for, and the circulation of, art;
- (d) Its provisions fail to eliminate unfair competitive practices; and
- (e) Its provisions fail to induce united action on the part of artists and art dealers.

We are advised that on October 31, 1933 a large number of reputable art dealers from the principal cities of the United States entered a written protest against the proposed code. With this protest the group we represent is in entire agreement.

We respectfully request that we be advised of any hearing on the proposed code, so that our group may have opportunity to suggest such changes and provisions as will, in the opinion of the group, best serve the interests of art dealers, artists, and most effectively carry out the intent and purport of the National Recovery Act.

Yours very truly,
GREENBAUM, WOLFF & ERNST

By

AL:JP

November 1, 1933

Dear Leon, *(Rue)*

I spoke to Mr. Linn of the Times and he suggested that it would be best to wait until several other societies, or at least one other society, will make a statement. I rather hesitate to call John Sloan as he makes his issues a little too provocative and departs from the matter on hand. However, I will be guided by your decision in the matter.

I just noticed that I did not send you the blurb which I hastily wrote the other day. It is merely a suggestion and each of the clauses has to be whipped into better shape. I am sure that Ernst can revise it far more satisfactorily.

Would you like me to outline the material for the code which would also be acceptable to the dealers? You could work on it and make it more appropriate for your own needs. However, I shall do nothing further unless requested as I do not want to make myself an undesirable party in this connection. I want to help in every possible way but do not want to become a nuisance.

Sincerely yours,

EGH/nrc.

C
O
P
Y

NRA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1953

Mr. George Pershin
172 East 7th Street
New York, N. Y.

Dear George Herkwin:

It is for you to have your own house, and if
it is for you to have your own house, it
is for you to have your own house. It is for
you to have your own house. It is for you to
have your own house. It is for you to have
your own house. It is for you to have your
own house. It is for you to have your own
house. It is for you to have your own house.

[illegible]

Sincerely yours,

Director

Edith Gregor Halpert
Mrs.

ROBERT W MACBETH, PRESIDENT

MRS WILLIAM MACBETH, VICE-PRESIDENT

ROBERT G MONTYRE, SECY & TREAS.



WILLIAM MACBETH

INCORPORATED

15 EAST 57TH STREET

NEW YORK

PHONES PLAZA 3-7256-7257
CABLE: BETHMAC, NEW YORK

FOUNDED 1892
INCORPORATED 1918

PAINTINGS BY AMERICAN ARTISTS

November 2, 1933.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

I was away when your letter came in about the Dealers' Code so I have not had a chance to acknowledge it until today.

All I remember your saying to Albert Milch and me after the meeting at the Knoedler Galleries was that you felt that something ought to be done looking toward an income for living American artists. I thought then that you were talking more about other phases of the R.F.C.; that what you said was not meant to apply particularly to the Code. I am far from bored either with your agitation on the subject or the subject itself, which I think ought to get real consideration.

I think you are entirely right that there is no real desire among most of the dealers for cooperation. That has been proven very thoroughly to me in certain ventures of the Art Dealers' Association. I do think, however, that there is a very considerable desire for such cooperation among most of the dealers in American paintings. There may be one or two exceptions, but they are exceptions.

I have found with two exceptions uniform cooperation in my effort to put in an amended code to safeguard American artists and their dealers and I think we would have little difficulty in extending this interest to cover other phases of that part of Art as a business in which we are all interested. I should be very glad indeed to let any suggestions you may have as to what should be incorporated in the final Dealers' Code. This would have to do with the ethics as well as the mechanics of the business. If we leave the job to the foreign dealers, as we did at the Knoedler meeting, we shall accomplish nothing along the lines that a considerable number of us feel ought to be protected.

Sincerely yours,

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York, New York.

RWM:HL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NOVEMBER 2, 1955

Dear Philip, *Wittenberg*

Enclosed you will find a response to my January 1955 regarding the possibility of extending the term of our mortgage one year beyond the expiration date.

Do you know where the firm of George L. Reed & Co. of 30 West 14th Street and 255 Fifth Avenue, N. York, N. Y. is located? I have been told that there was a likelihood of his placing a first mortgage amounting to \$100,000 on this property. Naturally, I am not in a position to act without proper advice and I would not dare.

Yesterday, I received a letter from Mr. Price, and the letter is enclosed. It is a complete list of the items in the collection under the heading of "George L. Reed & Co. Watercolor Stock of Prints and Drawings." The list is satisfactory from your point of view. The terms of the contract at which I was invited to purchase are most friendly and in fact once and the price is to be paid in 10 days. Mr. Price, one of the representatives in the collection, the previous will and they are all printed. I am delighted as it brought to their attention the fact that the collection of its existence and I am sure that definite action will take place very promptly under the circumstances.

We are in the acquisition of Pop Hart's water colors and drawings not previously shown as well as his complete group of prints. This opens on November 13th and I am not sending out any material in connection with this until I actually get the signed contract.

I trust I am acting correctly.

Sincerely yours,

EGH.nrc

HOUSE, GROSSMAN & VORHAUS

MOSES H. GROSSMAN
LOUIS J. VORHAUS
ALFRED BUKKMAN
FREDERICK HENLEY
JEROME FISHER
DAVID VORHAUS

521 FIFTH AVENUE
NEW YORK

November 3rd
1933.

Mrs. Edith G. Halpert,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

My partner, the Hon. Moses H. Grossman,
is candidate for the office of Justice of the Supreme Court.

His exceptional qualifications are too
well known to require extended comment. The American Arbitration Association, founded by him, is a monument to his vision and public spirit. It is among the outstanding achievements of our times in the improvement of the administration of justice.

Judge Grossman has been nominated by independent petition of some 20,000 individuals. His position is unique in that he owes his nomination to no political boss or leader.

He is running in Manhattan and the Bronx on the Recovery Ticket.

I know that you will be glad to help secure his election by talking, telephoning and writing your friends and urging them, in turn, to talk and write to others.

Very sincerely,

David Vorhaus

DV:MC

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

House, Grandchildren, 1953

Mr. David Vorhaus
521 Fifth Avenue
New York, N. Y.

Dear Mr. Corns:

Inasmuch as I have secured no office in the State of Connecticut, I cannot cast a vote for the Honorable Mr. [redacted] Governor or for [redacted] a number of [redacted] State Legislators, and I hope that it will result in your election and votes.

[illegible]

Sincerely, yours,

Director

Edith Gregor Halpert
nrc.

ARTS COMMISSION
WESLEY B. FORD, President
ALBERT KAHN
ROBERT H. TANNHILL
EDGAR S. WHITCOMB
SECRETARIES

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER
ART DIRECTOR
CLYDE H. BURROUGHS
SECRETARY

November 5, 33.

Mrs. Gregor E. Halpert,
American Folks Art Gallery,
113 West 15th Street,
New York.

Dear Mrs. Halpert,

Please pardon the delay in answering your letter
of October 18.

I am very glad to hear that you were well satis-
fied with our work.

The two Van Alen portraits are undoubtedly old,
possibly painted in the first part of the eighteen century.

Both pictures needed relining, to fasten the loo-
se colour, to flatten the painting and to back the decayed can-
vas, which showed some holes. After a careful cleaning, the
missing parts of the colour have been retouched, and finely
after drying, the paintings were covered with a varnish.

Mr. Suhr will visit you in the end of this
month. Untill this time, the landscape we restored for you
will be entirely dried out, and Mr. Suhr can apply a second
coat of varnish - if necessary.

Sincerely yours

Gertrud Schulmann
Gertrud Schulmann

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Copy - Dublin

C O P Y

NATIONAL RECOVERY ADMINISTRATION
WASHINGTON, D.C.

November 6, 1933.

Mr. Alexander Lindey,
Greenbaum, Wolff & Ernst,
285 Madison Avenue,
New York, N.Y.

Dear Mr. Lindey:

Your letter of November 1, addressed to
General Johnson, has been referred to me for reply.

I wish to assure you that your statement
concerning the Art Dealers Code will receive full considera-
tion.

Very truly yours,

KENNETH DAMERON (Signed)
Fourth Division, N.R.A.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Cyprin
2. Dealer's Code

GREENBAUM, WOLFF & ERNST
285 MADISON AVENUE
NEW YORK

TELEPHONE CALEDONIA 5-1882

NEWMAN LEVY

November 8, 1933.

LAWRENCE S. GREENBAUM
EDWARD S. GREENBAUM
HERBERT A. WOLFF
MORRIS L. ERNST
JONAS J. SHAPIRO
WALLACE D. JENNINGS
SAMUEL J. SCHUR
ALEXANDER LINDEY

JEROME HANDLER
IRVING MINTZ
IRVING J. PACKER
LOUIS KERR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert,
c/o The Downtown Gallery,
113 West 13th Street,
New York City.

Re: Art Dealers' Code

Dear Mrs. Halpert:

We sent you a copy of our letter of November 1, addressed to General Johnson. We have just received a reply, a copy of which is enclosed.

We are now awaiting word from you relative to our communication of November 1.

Yours very truly,

GREENBAUM, WOLFF & ERNST

BY

Alexander Lindsey

AL: JF

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be withheld 60 years after the date of sale.

HOUSE, GROSSMAN & VORHAUS

MOSES H. GROSSMAN
LOUIS J. VORHAUS
ALFRED BENKMAN
FREDERICK TIMLEY
JOSEPH FINGER
DAVID VORHAUS

521 FIFTH AVENUE
NEW YORK

November 9th
1933.

Rockefeller Center Galleries
of American Art, Inc.

Mrs. Edith G. Halpert,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

Many thanks for your letter of
November 7th.

Just why you should turn Republican when your state appears to be going Socialist puzzles me. Is it conviction, pity for the weakening organization, or an inveterate tendency to cherish a lost cause? At any rate, I hope you get your taxes reduced.

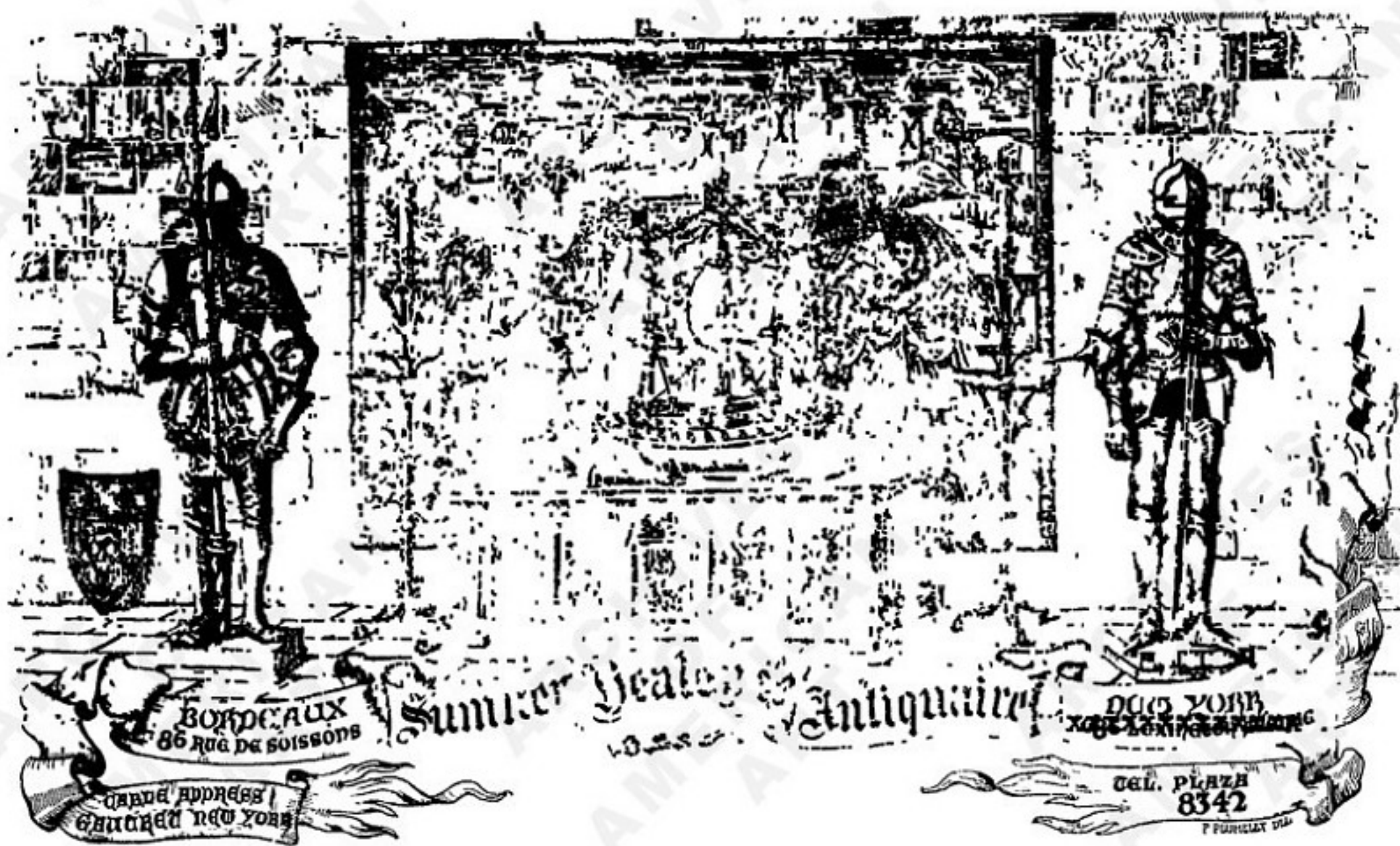
In accordance with your suggestion I am sending a bill for \$150.00 to Special Work, Inc.

Many thanks for what you did for
Judge Grossman.

Very sincerely,

David Vorhaus

DV:MC



942 Third Ave.,
New York City.
Nov. 10th, 1933.

Mrs. Halpert,
Downtown Galleries,
113 W. 13th St.,
New York City.

My dear Mrs. Halpert:

Please send me a check in payment for the weather-vane. Otherwise return it to me and I will refund the first payment of \$50. because I have an immediate sale for it.

Yours very truly,

Summer Healey

pk pay

copy in
JSH (Cherry)
C.M. X

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

November 10th, 1933.

Dear Mrs. Halpert:-

I was so sorry not to be able to see you
this morning. I am enclosing check for \$100 for you
to use in helping needy cases at your discretion. Per-
haps this will be useful until I have a chance to see you
and we can talk over some way in which I can be helpful.

Sincerely,

Arvy G. Rockefeller

Mrs. Edith G. Halpert
113 West 13th Street
New York City

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 11, 1933

Mr. Sumner Healey
942 Third Avenue
New York, N. Y.

Dear Mr. Healey:

Enclosed is a check which had been made out in the regular routine to complete payment on the Jockey weathervane - 50 days after initial payment.

If you feel that you can sell this weathervane for us, we should be very glad to send it to you as thus far we have been unable to place it. Please let me know.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

November 11, 1933

Mr. Alexander Lindey
Greenbaum, Wolff & Ernst
285 Madison Avenue
New York, N. Y.

Dear Mr. Lindey:

Thank you for the copy of Kenneth Dameron's letter. This will help the cause considerably. Incidentally I have just heard that the dealers of old masters and other foreign art have or have already sent a petition to Roosevelt asking a general loan with art as collateral in order to maintain the many galleries. In any event the idea was proposed ostensibly for the purpose of retaining the many persons in their employ. Once again dealers of American art were not mentioned.

While I am not urging to denounce foreign dealers, I heartily approve of all purchases of good foreign art and have myself indulged in this weakness. I do feel that at this particular time it is of importance to keep the cause of American living artists uppermost.

Leon Kroll has called a meeting, and I understand that the so called code will be sent to you within the next two or three days. It takes a long time to get artists together and no doubt you have had a similar experience with the newspaper gang.

It may interest you to learn that I have received a very charming reply from Mr. Albert Mayer who suggested that I call to see him next week. This is in itself encouraging, as any interest can be most valuable.

In addition I am working on another idea which I should like to discuss with you if you can spare the time. Briefly I am eager to do something which will bring more or less immediate results as more and more of the "best seller" class of artists are going under financially. What I propose is a huge American show to be held in New York City under the auspices of the city. Bill of the Telegram has already spoken of my idea to our new Mayor who seems enthusiastic about it. I shall be glad to tell you the idea in detail if we can get together or if you prefer I can write you an outline. All this will be in the nature of a New York City sales week and can be handled properly without interfering with the national idea we have previously discussed. All other cities can follow suit, if they see fit.

With many thanks,

Sincerely yours,

Edith Gregor Halpert

Director

November 11, 1933

Mr. C. Philip Boyer, Director
Mellon Galleries
27 South 18th Street
Philadelphia, Pa.

Dear Mr. Boyer:

I really cannot understand why we have had no word from you and I am very much distressed about our relations. I want to cooperate with you and have done so during these years and expect you to reciprocate since all in all the benefits derived are more in your favor.

For months past I have written and telephoned you repeatedly asking for the return of all the consignments and also for payment on items actually sold. Carl Alberts has communicated with me several times and it is most embarrassing for me to withhold payment for so long a period. The same is true with the others.

At this moment I have a definite client for the Pasquin book and must have it instantly. Will you therefore send it to me immediately upon receipt of the letter making sure that your insurance covers this valuable item during transit. I must have the rest of the consignments not later than next week.

Frankly, I am shocked at your lack of action and can only say that this is the first experience of its kind in all my years of transacting business with other galleries.

I do not want to be obliged to take any drastic action and am asking you for your immediate cooperation to straighten out our affairs.

Incidentally you may deduct from the amount due us the \$75.00 we owe you for the Pinto "Sun Porch".

Sincerely yours,

Edith Gregor Halpert

Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DETROIT MUSEUM OF ART
FOUNDERS SOCIETY
DETROIT, MICHIGAN

TRUSTEES
1925
VINCENT DE CLIFF
JULIUS H. HAAS
EDEL S. FORD, CITY APPOINTEE
1930
RALPH H. BORTH
WILLIAM S. STRATTON
HAL H. SMITH
1931
O. M. FERRY, JR.
GRIFFITH OGDEN ELLIS
WILLIAM J. GRAY, CITY APPOINTEE
1932
HENRY O. STEVENS
EDGAR S. WHITCOMB
CHARLES A. HUGHES, CITY APPOINTEE

OFFICERS
O. M. FERRY, JR. PRESIDENT
GRIFFITH OGDEN ELLIS VICE PRESIDENT
WILLIAM J. GRAY TREASURER
CLYDE H. BURROUGHS SECRETARY

R

November 13, 1933

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City

My dear Mrs. Halpert:

Reluctantly I am compelled to return to you the very charming portrait by Vanderlyn which you so kindly sent on for consideration.

I presented it at the meeting Wednesday afternoon, and while it found a number of admirers, we had not sufficient funds to purchase it. I am returning the clippings to you, thinking they might be of use elsewhere.

With kind regards, I am

Sincerely yours,

Clyde H. Burroughs
Secretary

er

GREENBAUM, WOLFF & ERNST
285 MADISON AVENUE
NEW YORK

TELEPHONE CALEDONIA 5-1882

NEWMAN LEVY

November 13, 1933

LAWRENCE S. GREENBAUM
EDWARD S. GREENBAUM
HERBERT A. WOLFF
MORRIS L. ERNST
JONAS J. SHAPIRO
WALLACE D. JENNINGS
SAMUEL J. SCHUR
ALEXANDER LINDEY

JEROME HANDLER
IRVING MINTZ
IRVING J. PACKER
LOUIS KERR

Mrs. Edith Gregor Halpert
113 West 13th Street
New York City

Re: Art Dealers' Code

Dear Mrs. Halpert:

I have your letter of November 11th. I have shown it to Morris and have discussed the contents with him.

I quite agree with you as to the crucial need for extending help to living American artists. Isn't there some way that you or the American Society of Painters and Sculptors can capitalize the purchase of the Van Eyck by the Metropolitan by getting some publicity and showing in some graphic fashion what the amount expended for the Van Eyck might have done for living American artists?

I am now awaiting receipt of the proposed Code. As soon as I get it and go over it, I will communicate with you so that it may be whipped into final shape for presentation to the NRA.

I think that we ought to get the Code out of the way before we discuss your second idea as to a New York City Sales Week. It is an excellent idea.

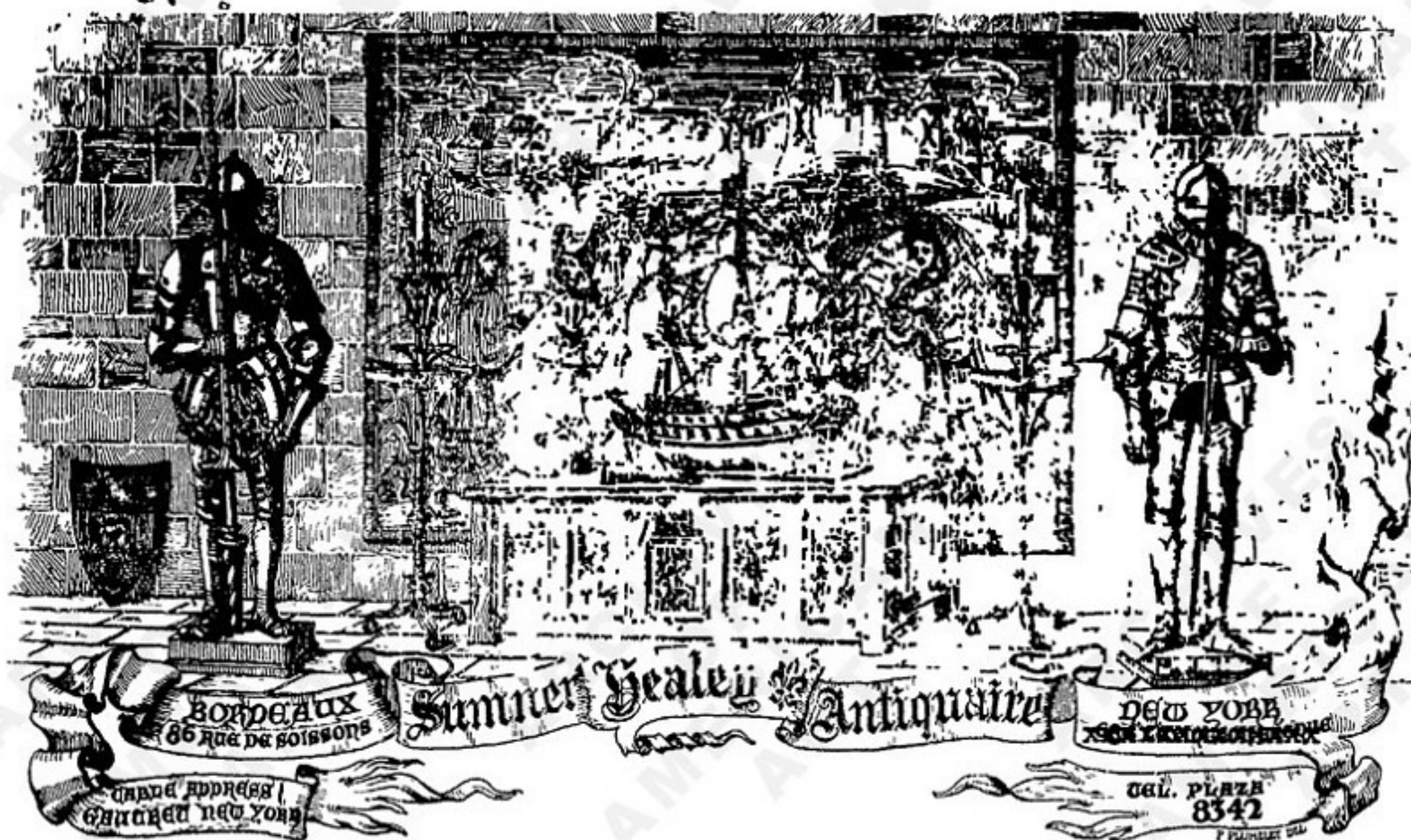
I know Joe Lilly of the World-Telegram, and we can count on his enthusiastic support. I'll try to drop in at your gallery on Saturday afternoon and discuss the idea with you.

With kind regards,

Sincerely yours,

Alexander Lindsey

AL:K



942 Third Ave.,
New York City.
Nov. 13th, 1933.

My dear Mrs. Halpert:

Excuse me, Madame, but from your letter I understand that you are short of money. The figure-heads you have I am sure cannot be sold at the price you ask. If, however, you care to substantially reduce the price, I am sure I can sell them at once for cash. I am not getting a commission from the purchaser, but will charge you only the low commission of five percent.

I will take up the matter of the horse weather-vane in a few days.

Yours very truly,

Summer Healey

November 14, 1933

Mr. Charles F. Durnan
State Bank & Trust Building
Haciensack, N. J.

Dear Mr. Durnan:

I believe I told you about the voluminous correspondence which had passed between this gallery and Mrs. Nichols.

She had a commitment from May 1931, etc. of which she reported a number of sales. Later she returned a number of the prints which were credited to her, leaving a balance of \$27.00 which together with the sale of the books belonging to us made a total of \$70.00.

This account has been outstanding for more than a year and I have written to her repeatedly asking for payment. She has not replied to the last five or six letters and I am therefore referring the matter to you for the State in the event that you wish to intimidate her into paying a cross.

Sincerely yours,

Director

Edith Gregor Halpert
inc.

MCCARTER & ENGLISH
COUNSELLORS AT LAW
LEFCOURT BUILDING - 13 COMMERCE STREET
NEWARK, N. J.

ROBERT H. MCCARTER GEORGE W. O. MCCARTER
CONOVER ENGLISH ARTHUR P. EGNER
AUGUSTUS C. STUDER, JR. GERALD M. McLAUGHLIN
T. BRYANT SMITH
HERBERT R. BAEH
TELEPHONE MULBERRY 4-2095

November 14, 1935.

Mrs. Edith G. Halpert,
c/o Downtown Galleries, Inc.,
113 W. 13th St., New York City.

Dear Mrs. Halpert:

Miss Winsor of the Newark Museum has spoken to me about the Pop Hart Memorial Show which you are proposing to organize.

Of course we are very much interested, not only because Pop Hart liked our Museum, but because of my own association with Pop Hart and my connection with the Newark Museum.

I rather take it from my talk with you that the Show in question is to be a travelling one, and may open somewhere other than in New York City. If that is so, couldn't you arrange to have the Newark Museum have the exhibition directly after it leaves Chicago, if that is where it is to open? In other words, if we could have it after Chicago, we would appreciate it. Will you please let me know just what your plan is and whether this could be arranged.

With kind regards, I am

Sincerely yours,

Arthur P. Egner

F.P

EDSEL B. FORD
DEARBORN

Nov. 14,
1933

Mrs. Edith G. Halpert,
New York City.

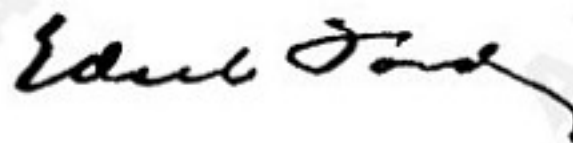
Dear Mrs. Halpert:

I appreciate very much your sending me the catalogue of "American Primitive Paintings and Sculpture."

It is most unfortunate that Mrs. Ford and I will be unable to be in New York during the time of the sale, and I do not feel that we would care to have you bid on any of the items without first having seen them. Some of them appear very interesting, however.

With much appreciation of your thought in sending me this notice, I am

Yours sincerely,



EBF:B

COPY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 14, 1933

Mrs. John D. Rockefeller, Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

I greatly appreciate your note enclosing the check for \$100., and stating that you will find time to discuss with me the immediate problem of the artists who are so important in the social scheme and in the development of a native culture.

This morning I selected what I consider an exceptionally fine gouache by Archele Gorky, for which I paid him \$50., and which I am sending to you. I hope you will like it. The young man was completely destitute, and while I helped him personally on previous occasions, at this moment he just about reached his limit. The sum I assigned to him from your gift, will carry him on for more than a month, and he is extremely grateful. May I buy a drawing from Mr. Walkowitz? Drawings and paintings from this fund will make an interesting portfolio, as they are very fine examples of good artists' work, artists whom you considered important enough for your collection in the past.

Several interesting developments have taken place in connection with the artists' problem. I have reason to believe that the government will establish a fund as part of its building program for painters and sculptors. I have an appointment with the man in charge. I am also working on a plan which, if successful, will bring more immediate results, but the situation is really acute at the moment. Our only hope today is that more sales will be made as that is really the most successful method of relieving the situation.

Will you please let me know when I may call on you. I should very much like to explain my plan, which thus far has met with great enthusiasm. And I look forward to seeing you here during the "Pop" Hart show, which I know you will enjoy. It is the first comprehensive group of drawings exhibited.

Sincerely yours,

November 16, 1933

Mr. Arthur Egnor
McCarte & English
Lefcourt Building
13 Commerce Street
Newark, N. J.

Dear Mr. Egnor:

Within the next day or two I expect to have word from the Modern Museum regarding the possibility of having Pop Hart's Memorial Show held there. We feel, of course, that this exhibition should have its premiere in New York City and shall arrange accordingly.

Knowing how Pop felt about you and about the Newark Museum, you may rest assured that whatever date after Modern Museum show suits Newark will be agreeable to us.

Consequently, just as soon as we make the New York decision you will hear from me and the show will be scheduled for Newark for the period you prefer.

The prints you selected were sent to you yesterday. I have just succeeded in locating a copy of "Salutations, Senor". It belongs to an artist who will sell it for \$25.00 minus the commission of 10%. If you wish we shall send you the print at \$20.00. I am also mailing to you the only loose copy of the lithograph which appears in the Pop Hart monograph we published. This is being sent to you with our compliments so that you may have a complete set. It will be the only really complete set in the country.

It was a great pleasure to see you here and I hope that you will drop in soon again.

Sincerely yours,

Director

Edith Greer Halpert
nrc.

H. BRADFORD CLARKE
"THE PACKET"-ANTIQUES
WEST BREWSTER
MASSACHUSETTS

My dear Mrs Halpert.

I am sending you the
enlargements of the figure head.
It stands about 38" high.
Paint is crackly in places - as
you'll note.

Sincerely,

H Bradford Clarke.

Enc 16.

The New York Public Library

Astor, Lenox and Tilden Foundations

476 FIFTH AVENUE

Prints Division.

New York, Nov. 16, 1938

Received from the Downtown Gallery, 113 West
13th St., New York city, the following drawings
by George O. ("Pop") Hart, lent for exhibition.

Lovers of Nature.

Vigo Canal, Market Boats.

Mr. America in France.

One of the above to be selected later for
the permanent collection of the N.Y.P.L.
with the compliments of the Hart family.

Frank Weitenkampf

McCARTER & ENGLISH
COUNSELLORS AT LAW
LEFCOURT BUILDING - 13 COMMERCE STREET
NEWARK, N. J.

ROBERT H. MCCARTER GEORGE W. C. MCCARTER
CONOVER ENGLISH ARTHUR F. ECHER
AUGUSTUS C. STUDEB, JR. GERALD M. MCLAUGHLIN
T. BRYANT SMITH
HERBERT A. BAER
TELEPHONE MULBERRY 41 2088

November 17, 1933.

Mrs. Edith G. Halpert,
c/o Downtown Gallery, Inc.,
113 W. 13th St., New York City.

Dear Mrs. Halpert:

Thank you very much for your letter of the 16th inst.

We would like very much to be kept in touch with what you are doing about the Pop Hart Memorial Show. I expect to see Miss Winsor in a day or so and will talk to you after I have spoken to her.

I appreciate your sending me the loose copy of the lithograph which appeared in the Book. I have the print called "Salutations Senor," which is #30 in the book, so I do not need the copy which you dug up.

The print I lack is #25- personal Christmas card, and I am also apparently short #5 called "Water Carrier." Do you happen to have a copy of #5 which you can send to me? If you have, I shall be glad if you will do so.

I, too, enjoyed very much my visit to your gallery and I hope I may soon have that pleasure again.

Very truly yours,

Arthur F. Echler

F.P

24. -
less 25%

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROBERT BRECKENRIDGE
INTERIORS 912 NORTH MICHIGAN AVENUE CHICAGO

November 18, 1933

The Downtown Gallery
113 West 13 Street
New York, N. Y.

Att'n Mrs. Walpert

Dear Mrs. Walpert:

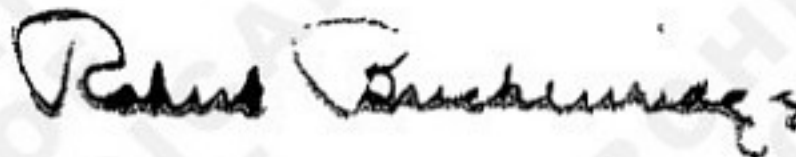
Your letter about the return of the things which we had from you on consignment was received this morning. Your earlier letter, which you mentioned, was never received. They are all being packed now and will go forward by express on Monday.

Two of the lithographs are out at a client's for consideration. As soon as a decision is made we will let you know.

We wish to thank you for letting us have these pieces and are very sorry that there were not more sales. The season, in Chicago, has been rather slow.

We do not feel justified in allowing you to send us more pictures now but undoubtedly, later on when business conditions have improved and if you still will be so kind, we will wish to call upon you again. What would you think of one-man shows by outstanding artists from time to time?

Yours very truly,



TELEPHONE SUPERIOR 3018

GREENBAUM, WOLFF & ERNST
285 MADISON AVENUE
NEW YORK

TELEPHONE CALEDONIA 8-1882

NEWMAN LEVY

LAWRENCE S. GREENBAUM
EDWARD S. GREENBAUM
HERBERT A. WOLFF
MORRIS L. ERNST
JONAS J. SHAPIRO
WALLACE D. JENNINGS
SAMUEL J. SCHUR
ALEXANDER LINDEY

MEYER STEIN
JEROME HANDLER
IRVING MINTZ

November 18, 1933.

Leon Kroll, Esq.,
39 West 67th Street,
New York City.

Dear Mr. Kroll:

When we last met I was considerably intrigued by your ingenious suggestion as to getting a loan from the R.F.C. for needy artists.

I have since been turning the matter over in my mind. Several practical difficulties have suggested themselves to me. The loan obviously could not be made to all the destitute or nearly destitute artists in the country. How would you select the particular artists to be thus helped? Would you have a jury? Composed of whom? Having chosen the artists, how would you go about determining what works of theirs to offer as collateral to the R.F.C.?

Before giving these questions serious consideration, I thought it would be a good idea to glance at the statute which created the R.F.C., to find out the precise scope of the loaning powers of that body. For it must be borne in mind that no matter how deserving the project, if the R.F.C. has no statutory power to lend aid, aid cannot be given.

I have examined the law, and I regret to inform you that I cannot possibly see how the R.F.C. could, even assuming that it wanted to, make a loan along the lines you suggested.

I quite agree with you, however, that an application to the R.F.C. would probably attract a great deal of valuable publicity; and possibly some of the museums and other purchasing agencies, which have funds available for the acquisition of the work of living American artists and which have been holding off because of general fear of the economic situation, might be prodded into some purchasing activity.

By the way, I am still awaiting the draft of the code which you were supposed to send me. Upon its receipt I shall be glad to get together with you and your associates for a general discussion.

Yours very truly,

Alexander Lindsey

AL:JP

SAINT ANTHONY'S RECTORY • ONE THIRTY FOUR MARKET STREET • HARTFORD, CONNECTICUT.

Nov. 18. 1933

My dear Mrs. Halper

Thank you again for a very pleasant evening. The enjoyment was increased by your intimate hospitality, 'chez-soi', if I may use the term to such an American. This was unexpected, as I tried to say to you, meaning that I felt it an imposition on your quiet retreat after a busy day.

work. Please be assured of my ~~real~~ appreciation.

Mr. Weber is delightful. I think I really expected a big, burly 'bad wolf'. The world ought to know these modernists on the side of their character which they are so successful in hiding. Greatness can be lovable.

I look forward to seeing you in Hartford, and shall wait only until we are settled to invite you at a definite time. Thank you again. Very sincerely, E. Kelly.

November 18, 1933

Mr. Robert McIntyre, Secretary
William Macbeth, Inc.
15 East 57th Street
New York, N. Y.

Dear Mr. McIntyre:

On July 20th, I received a letter from Mr. Charles Sawyer of the Addison Gallery asking that we reserve Preston Dickinson's "Still Life with Siphon".

Before writing to Mr. Sawyer reminding him that the picture is still being held - with no obligation to his part, of course - I thought it advisable to communicate with you. To have the picture here and I should be very glad to send it to your gallery on approval. Please let me know whether you wish to have this done. In the meantime, I hope you will pay us a visit in the near future.

Sincerely yours,

Director

Luith Gregor Halpert
nrc.

PARKWAY HOTEL
LINCOLN PARK WEST
CHICAGO

November 20 - 1933

My dear Mrs. Halpert

Just back from Art Institute where I
saw the Prof. Hart Memorial Exhibition as you
know of course all prints. It did my heart good
to see the dear chap known this way. This
evening Thursday - 4 P.M. Chicago. Discussed
J. Phillbrick one of Institute instructors and
told me Radio (W. J. N.) about this show
of Prof. Hart's - I will certainly come in -
as Phillbrick is a great admirer of Hart.

I certainly am glad to see fine such
fine water colors - then just about at his left hand.

Whereas at this moment he would
not be a chance for me to buy art now at a
5¢-10¢ store. The truth remains I may sell
something - either out west or east. I have them all
the way from \$50 to \$600 and will raise just
as I get the money - if and when I do.

at \$600 - I could get the Sisters Madison
but what about \$500 - \$750 - \$1000 - 7 in
their father's purchases? I mean oil paintings,
silver, Water color - not jewelry.

All alone in this hotel - one
of the last-room boys - my window faces
trolley cars, garbage cans and smoke stacks -
I dream about art - close my eyes and with
full asleep or wake up with a just-universe
the masterpiece I thought were suddenly mine.

All of which reminds me - what
would a Glenn Coleman cost me - from the
estate I suppose! Just give me an idea - in
case some subtle buyer me of my art, please.

And what about Carl Mueller -
I recall especially the rather small but
quite excellent example of Carley of Preppie

Exhibition. And again how about Menden
Hartley when I remember with such pleasure
having met at your place - it just all
seems ages ago.

It can do no harm - might perhaps

all a sudden duck out something. All
muddled up in the facts where facts I could
get with what I have to unload. And I do
unload - just so often; so I never quite trying.

John Thomas is back in town - an
affair of the quite recently. Also I bump into
Lewis Pittman occasionally.

I have a few Bellows' lithographs -

Is there any market - either a dealer or for sale?

1. Introduction John L. Sullivan -
2. Crucifixion - 3. Poor Devil Trail -
4. John Carroll - 5. I forgot which - Lincoln or Jean?

Take your own time about
replying - only remember I may leave Chicago
the first ten or twelve days in December - and
also remember my address is no longer
Hicksham's Hotel but Parkway Hotel when
in Chicago, brother.

R. N. A. - R. F. C. - P. N. A. - all
the rest of the New Deal still leaves me flat in my
back - what I need is C. S. I. N. and not just
H. O. O. E. Y. - to juggle in art. But any way

R. R. Jones to front have come down and open I use
a berth - My neck got sore sitting in day speaker
Yours cordially Foster Harrison.

Payments made on Red Truck painting.

1931

Nov 1 - Initial check - \$50.00
Dec 1 - 2nd check 35.00

1932

Jan 5 - 3rd check 25.00
Feb 1 - 4th check 7.00
Feb 1 - Endorsed check 62.50 ok from Home Depot Co.
Mar 9 - 5th check 25.00
Apr 11 - 6th check 25.00
May 2 - 7th check 10.00
June 8 - 8th check 15.00
July 1 - 9th check 10.00
Aug 5 - 10th check 15.00
Oct 1 - 11th check 10.00
Nov 1 - 12th check

1933

Jan 13 - 13th check 15.00
Feb 4 - 14th check 15.00
Mar 1 - 15th check 10.00
Apr 11 - 16th check 12.50
May 1 - 17th check 12.50
June 1 - 18th check 10.00
July 11 - 19th check 10.00
July 25 - 20th check 10.00
Aug 1 - Endorsed check 69.00 check from Dr. Bryan of Museum
Aug 1 - cash to balance 1.00

\$480.00

Price of picture was \$450.00

Dudensing Col.

November 21, 1933

Daniel A. Walters, Esq.
225 Broadway
New York, N. Y.

Re: Downtown Galleries v. Dudensing Galleries, Inc.

Dear Sir:

Pursuant to your conversation had with the writer today, we enclose herewith check of Mr. Harry W. Mack, drawn to your order as attorney, in the amount of \$10. and a stipulation providing for the settlement of the action.

The check is being advanced by Mr. Mack on behalf of Dudensing Galleries, who are without funds, in the hopes that they will be able to come to a satisfactory agreement with your clients before December 21, 1933, which will dispose of the entire matter. In this respect we would appreciate your urging your clients to accept the suggestion of Mr. Dudensing that some picture having a value equivalent to the balance of the claim be taken in satisfaction.

We will appreciate your efforts in this direction.

Yours very truly,
Mack, McCauley & Spiegelberg

November 21, 1933

Mr. Arthur F. Egner
McCarter & English
13 Commerce Street
Newark, N. J.

Dear Mr. Egner:

Under no date was the print for the print ordered for, "Water Cartier", in the catalogue. There are only four prints left of this edition, three of which are out on exhibition.

I am sorry that I sent you the Christmas card. It has never been in stock and as a matter of fact I do not recall ever having seen it but we have a record of it in the Pop.

Sincerely, yours,

Director

Faith Greigor Halpern
nrc

Copy of Report of Code Committee
to
American Art Dealers' Association

November 22, 1933

At the suggestion of the N. R. A. Administrator, M. A. MacDonald and R. W. Macbeth of the Code Committee of this Association, met with the Code authorities in Washington, on November 21st at 11 o'clock in the Department of Commerce Building. Mr. Ralph Cassaday, Jr., was the Deputy Commissioner in charge. Mr. Hiland Hall represented the Legal Division.

Your Committee took to Washington copies of (1) Application to file an Amended Code, submitted to Mr. Grover Whalen's office on September 15th, (2) a tentative Code prepared at a joint meeting of members and non-members of the Association and filed on September 30th, (3) copies of the Constitution and By-Laws of this Association, (4) points for discussion for a Code of Ethics.

It is to be noted here that the Administrator had not received the Application to file an Amended Code, and Messrs. Hall and Cassaday read the copies which we handed them with evident interest.

Mr. Cassaday said that the tentative Code, as filed, was not acceptable in that it did not constitute a real code. He felt, however, that the section having to do with administration would provide the basis for further action in that direction.

The first question asked by Mr. Cassaday was: "To what extent is your organization representative of the art trade?"

He stressed the importance of this question for the following reasons: - If a code is accepted and signed by the President on recommendation of the Federal Administrator, all dealers in works of art will be bound thereby regardless of whether or not they have subscribed to it. It is therefore essential to show that the Code is submitted by a body which is truly representative. To do this we shall have to show not only that we include representative firms in either our Regular or Associate Membership, but that these firms do the major part of the business conducted in art works throughout the country.

It is equally important that the administration of the code shall

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

We are asked to present full data on both of these points.

(A) We are further asked to provide exact definitions of the kind of art carried by our dealer members. We must define Fine Arts, and show that our membership is made up of concerns who do a large part of their business at retail in that field. General small dealers in prints, reproductions, mirrors, bric-a-brac, etc. will operate under the Code for Retail Trade and not under the Art Dealers' Code. We must be careful to point out the distinction between these and dealers in the Fine Arts.

(B) Mr. Cassaday points out that if we do not submit a code which is truly representative and democratic in administration, we shall automatically be assigned to the present Code of the Retail Trade.

(C) Mr. Hall recommends that we apply for the adoption of the Code of the Retail Trade with such specific exemptions as we may think necessary for the good of our own business.

(D) We reported to him that the only points in the Retail Code to which our trade would take exception are those of Article 5 (Store Hours and Hours of Labor) and Article 9 (Trade Practices). We explained that owing to our special type of business, employees could not be released at the end of 40 hours and that a minimum of 44 hours, or possibly more, would be necessary to enable us to carry on.

(E) Both of the representatives of the N.R.A. felt that an amendment to Article 5 to accomplish this would be possible. Mr. Cassaday, however, said that problems having to do with employees were subject to the control of the Labor Board of the N.R.A. and that he would ask that Board to send us a request for such data as might enable us to prove our point.

(F) We asked that under Article 9 we be permitted to include certain stipulations as to trade practices which, in our opinion, were necessary to improve the situation as to the conduct of the art trade. We then read to the administrators various points which had been suggested for consideration, and the following were adjudged proper or noted for further consideration:-

- 3 -

1. No misleading advertising (Taken from Retail Code), and also The making of, causing or permitting to be made, any false or deceptive statements, either written or oral, of or concerning the business policy of a competitor, his product, selling price, or financial, business or personal standing, is a violation of this code.

Both held to be part of present Retail Code, and accepted.

2. Work by living artists on consignment not to be sold to net the artist less than the price fixed by him without his consent.

Approved.

3. Prevention of sale by dealers, foreign and/or itinerant, who do not pay income tax.

We described the practice of itinerant foreign dealers and we also showed a foreign print catalogue as indicative of the selling methods of foreign dealers without American overhead to undersell American dealers.

Mr. Hall feels that this point may be covered by Article 67 of the N. I. R. A., Section 3, Title 1, Paragraph E, which has to do with importations which are in competition with items sold by American firms. He will look this up further.

We handed him a copy of suggested recommendations prepared by our Committee as to the mechanics to check importations by foreign dealers and importations of prints mailed by foreign dealers on consignment and approval. The first of these had to do with the adoption of the Canadian practice of a bond posted at the time of importation, and the second involved a Customs House check on the ultimate destination of packages of prints received by mail. Mr. Hall will give both of these recommendations his careful attention.

4. Works of art sold shall be specifically and accurately described as to authenticity and attribution.

The administrator holds that this should be elaborated, - perhaps to say that an accurate bill of sale, in which the work of art shall be specifically and accurately described, should be furnished. He suggests that we might find helpful as to specific descriptions the article in the Jewelers' Code having to do with the description of stones.

5. No limit on business hours except for shop workers. (44 hours a week suggested as acceptable).

On this, as mentioned above, the Board wants a quantitative, statistical picture, the details of which will be furnished by us when the Labor Board tells us specifically what it wants to know in this regard.

6. Prevention of criticism or condemnation of pictures offered by competitors in order to make sales.

Mr. Hall agrees that this may be included in the code in the hope that its presence therein may have a good effect, but that its detection or legal prevention could hardly be looked for.

- 4 -

7. For the purpose of protecting each of several dealers who may receive from a first dealer the same picture on consignment, within a period of 60 days from the first consignment, the price or terms may not differ from those at which it may have been consigned to other dealers.

Probably satisfactory, but subject to further thought by the legal department.

8. No dealer shall be held liable for the safety in any particular of works of art consigned to them, except by previous arrangement in writing.

Mr. Hall believes that if this is the present general practice of the trade, it is covered by common law, but he suggests that there would be no objection to a statement as follows:- When a work of art is received on consignment, the dealer shall give the consignor a receipt sufficiently covering a description of the work of art in question, and further providing that except by previous arrangement in writing, the dealer shall not be held liable for its safety in any particular.

Your Committee would recommend that a uniform general release be adopted by the Trade to cover this point.

9. No dealer shall print, cause or allow to be printed, in any magazine, newspaper or other media, with credit line to himself, the reproduction of any work of art which is owned, controlled or published by another dealer, without the consent of said dealer; except that in the case of the sale of a painting or other original and unique work of art the credit line may be affixed to reproductions thereof by the dealer actually effecting the sale.

Approved by the administrators.

10. No dealer shall knowingly approach for the purpose of soliciting his work any artist who is controlled in any way by another dealer; nor shall he receive or encourage advances from artists controlled by other dealers without the knowledge and consent of such dealers.

If the spirit of this paragraph is acceptable to our Association, Mr. Hall suggests the following phraseology, which he feels would legally accomplish the same purpose:- No member shall attempt to induce the breach of an existing contract between a competitor and his employee, or customer, or source of supply; nor shall any such member interfere with or obstruct the performance of such contractual duties or services.

11. A dealer shall not consign for a period of more than three months a work of art which has been consigned to him by an artist or by an individual owner without the previous consent of such artist or owner.

This paragraph is inserted (1) to relieve dealers of the necessity of furnishing for extended circuits pictures or other works of art which he would like to keep in stock but which, on account of a matter of policy, he feels he must lend, and (2) that it would put the application for pictures by living artists directly up to the artist who should be able to control the pictures which they are willing to release

12. A dealer shall not cause or permit to be made copies other than photographs of any works consigned to him for sale without the consent of the owners.

Mr. Hall feels that this is already covered by the present law, and that, therefore, it is not necessary to include it in the code. He thinks, however, that there may be no objection to including it for purpose of record even though it may be so covered. He will look up the law on this point and advise us.

13. Without previous agreement in writing, whenever the sale is made of a picture from artist's consignment, the artist shall be paid within thirty days of the receipt by the dealer of payment therefor. In case of installment sales, the dealer shall remit the artist's pro rata share of such installments within thirty days of receipt thereof. The dealer's books shall at any time be open for the inspection of the artist or his representative as to the status of his account.

The administrator makes no objection to this if it meets with the approval of the A. A. D. A.

14. In the case of a debt owed to a dealer by an artist, if, ninety days after due notice has been given by the dealer, no settlement has been reached, the dealer shall have the authority to sell such picture or pictures by said artist as may be in the dealer's possession to liquidate the account, plus interest, and in that event, the dealer shall not be bound by any price that the artist may previously have placed upon his work. If, however, the picture or pictures so sold shall realize more than the amount of the artist's indebtedness, the balance, less the dealer's regular commission, shall be paid to the artist.

The legal department would more likely approve a statement that loans or advances to artists or other owner consignors must be evidenced by a contract in writing with such provisions as to collateral arrangement as may be mutually acceptable.

Your committee feels that the adoption of such a provision would enable us to say to an artist or other consignor requesting a loan, that under our code we can do so only if such a contract is entered into; in other words, we should not then be in the position of individually requiring such an agreement.

- 5 -

To sum up, it is recommended that the Art Dealers' Code should be in the form of a schedule to be attached to the Retail Code, listing (1) such provisions as to hours as will differ from Article 5, and (2) such trade practices as are not in accord with or which should be added to those included in Article 9. Further, that we should recommend a method of setting up administrative machinery within the art trade as will enable it to function with the Retail Trade Authority and the N. R. A. Trade Council, as set up in Article 10 of the Retail Code.

In conclusion we would report that we found both Mr. Cassaday and Mr. Hall most cooperative and apparently anxious to do everything possible to further the interests of the art trade in accordance with the provisions of the N. R. A. We have every reason to feel pleased with our reception and the result of our initial efforts.

These will be continued by correspondence with Mr. Cassaday until such time as we have been able to reach a more definite agreement when, of course, further personal interviews will be necessary.

(G) We recommend to all dealers consideration of the following:

If we do not formulate and subscribe to a proper code for the art trade, we shall automatically operate under the Retail Code as individual retailers. In this case we shall have no body within our own trade to administer rules of ethics or other procedure, and we shall have no representative on the National Retail Council of the Retail Trade Group which will administer the Code for general retailers.

If, on the other hand, we can prove to the satisfaction of the N. R. A. Code authority that we are truly representative of the art trade, thereby making us eligible to submit supplementary provisions as a part of the Retail Code, we shall be represented on the National Retail Council and have a voice in the administration of the Code as it applies to us.

(H) It seems to your Committee a matter of vital importance that all dealers become signatories of the Art Dealers' Code either as Members or Associate Members of the American Art Dealers' Association, so that there may be no doubt that the Association is truly representative and therefore eligible

LAW OFFICE OF

DANIEL A. WALTERS
225 BROADWAY, NEW YORK

TELEPHONE BARCLAY 7-5755

Henry Chandler

November

22nd

1933.

Mrs. Edith G. Halpert, Director
Downtown Gallery,
113 West 13th St.,
New York City.

Re: THE DOWNTOWN GALLERY vs. CHANDLER.

Dear Madam:-

I am very glad to forward to you the enclosed
certified check dated November 21, 1933, in the sum of
\$50.00, payable to the Downtown Gallery drawn by Henry
Chandler upon The Underwriters Trust Co.

This marks the return to the fold of the first
"lost sheep."

I have also instituted action against the other
accounts and hope to be able to continue sending you good
news in the near future. If you have any more overdue ac-
counts, I shall be glad to have you forward them to me
and I shall give them my prompt attention.

I enclose herewith also bill for services render-
ed, in the above entitled action.

Very truly yours,

DAW/RS
Enc.

Daniel A. Walters

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 22, 1933

Father Andrew Jolly,
Saint Anthony's School,
131 Market Street
Hartford, Conn.

Dear . . .

Your visit was a great pleasure to me and Mr. Huber was very enthusiastic about meeting you.

I should like to see the relationship between artists and art lovers as the main concern of the present of art and artist appreciation. I should like to see an artist who comes into closer contact with the public.

Mr. Walters - I have no other information to give you, on a note regarding the flight. I have been to the airport several times during the past few days, but have not observed any suspicious persons.

Before you make any statement about our plans
are for the collection, I would like to see a coll-
ection or do not make any statement. I
do not now see collection as a matter of making this per-
sonally but I want to call attention to the shortage of having
a very exciting thing in the way of examples so that the critics will
feel their visit is justified. In times of times and working people
and as all social and economic conditions are eating into their short
week considerably. It is therefore no more to give them something
so worthwhile that they will feel their time effectively occupied. I
hope you do not put too much emphasis on this point but since I am not ac-
quainted with your collection I can safely make such statements.

Furthermore, in making our invitations, although I would recommend including Mr. Cortissoz and Miss Cary, I do not think it is of great importance to have them. Their assistants Mr. Purrows and Mr. Jewell, respectively, are doing this type of special work. The latter as a matter of fact is the only reviewer on the staff. Miss Cary writes special general articles and does not cover exhibitions except in some very rare cases in New York City. Mr. Cortissoz, as you know, is a very reactionary gentleman and is not at all interested in modern art and would be much more shocked with our collection than any of our conferees.

I suppose that you're planning to have only the critics present at one time. It would seem inadvisable to mix the factions as I think there may be created a spirit of unease. This is merely a thought I have and

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

may be started a spirit of success. This is what I mean and time. It would seem inadvisable to mix the questions as I think there is a chance that you are planning to have only the critics present at one

would be much more shocked with "one collection than any of our collectors. Occasionally gentlemen and is not at all interested in modern art and will take cases in your collection. Mr. Kelly's collection is a very special collection and does not exceed in some of the best of the collection on the West Coast. The only critics I have seen of the collection are of the best of the collection. I hope you will forgive my presumption in making these various recommendations.

Mr. Walters seems to be a most able publicity man and I think you are fortunate in having someone who is both enthusiastic and experienced in the field. His contacts are excellent from what he told me and I know how important that is as the field of publicity is a most difficult one.

I send my best wishes for a most successful exhibition and congratulate you on this grand enterprise. I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert

Mr. Walters
The Metropolitan Museum of Art
1000 Fifth Avenue
New York 17, New York
October 22, 1939

November 25, 1933

Payment

Mr. C. Philip Boyer, Director
Mellon Galleries
27 South 18th Street
Philadelphia, Pa.

Dear Mr. Boyer:

As I advised you by letter and this morning during our telephone conversation, it is imperative that we have all the pictures not later than Sunday of this week and the balance of the material that we have on consignment early the following week. We must not afford to lose actual sales and we must not fail that we have communicated with you frequently enough about the matter.

I want to confirm our appointment for Sunday. When you will personally deliver to my home the Pasquin book, all his water colors and drawings, "The Green Hat" and the Weber gouaches.

If some emergency arises and you are not keep this appointment, please wire to early Sunday morning. I shall then go to Philadelphia to call for all the material myself and shall expect you to have someone at your gallery to delivery all the pictures and sculpture to me.

The owners of the Pasquin estate refuse to wait later than Sunday and I am therefore making this final gesture to get the things from you. Please remember that unless you keep your appointment at 11:15 I am to be notified so that I can be in a position to leave early to call for the things myself. One of the owners will accompany me.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

LAW OFFICES OF

DANIEL A. WALTERS

225 BROADWAY, NEW YORK

TELEPHONE BARCLAY 7-5755

November

23rd

1933.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
113 West 13th Street,
New York City.

Re: The Downtown Gallery vs. Sidney Ross.

My dear Mrs. Halpert:-

A summons has been issued in the above entitled case. I am informed by the process server of the following facts:

1. It appears that Mr. Ross no longer maintains any office at 22 East 55th Street.

2. In tracing his whereabouts, he finds that on some rare occasions he appears at some attorney's office at 36 West 44th St., where he apparently receives his mail.

3. There appeared to be other people trying to serve him with papers and he is apparently dodging service.

It might facilitate matters if you could give us information relative to the following:

1. A description of Mr. Ross's physical appearance, approximate age, weight, height, build, and any other distinguishing features.

2. Have you any knowledge of his present home address, or any other address at which he may be found.

I am informed by the attorney at whose office Mr. Ross receives his mail, that we might effect some settlement, if we do not insist upon the full amount.

I should very much like to have your advice in the matter.

Very truly yours,

Daniel A. Walters.

DAW/RS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

76
November 23, 1933

Mr. M. Bradford Clarke
The Robert
West Brewster, Mass.

Dear Mr. Clarke:

Would you consider sending us on approval the figure head of which photo vachs were received? It appears very interesting from the enlarged photographs and we should like to have the figure here for a few days on a consignment basis so that we may place it. I believe we can but we are not in the position to advance the money at the moment.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

The Magazine

ANTIQUES

468 FOURTH AVENUE
NEW YORK, N. Y.

write for copy
GA

November 23
1933

My dear Mrs. Halpert:

In the forthcoming December issue of ANTIQUES, may I call your particular attention to pages 216, 228, and 229, which will probably be of especial interest to you.

If you care to have additional copies of these pages, we shall be glad to send you clip sheets. Your regular copy of the magazine should reach you in a very few days.

Sincerely yours,

Alis Winchester
Secretary to the Editor

buy
Mrs. Edith G. Halpert
Downtown Gallery
113 West 13 Street, New York

NRA



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

H. BRADFORD CLARKE
"THE PACKET"-ANTIQUES
WEST BREWSTER
MASSACHUSETTS

My dear Mrs Halpert.

The figure head does not belong to me. It is only left here for display and for sale by some people who summer here. I am only getting a commission if I sold it. I wouldn't want to take - or cannot afford to - the risk of sending other peoples property around the country. So I'm afraid we cannot "get together" on it.

If I can sell it from the shop here, or by mail - through photographs - all well and good. Otherwise it isn't worth worrying about.

Would you send the pictures back please... If I get any thing in the wood carving line that I can own myself - will write you again.

Sincerely,
H.B. Clarke.

Nov 24

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

November 24, 1933

Mr. Alexander Brook
6 East 14th Street
New York, New York

Dear Mr. Brook:

Your paintings have won so many friends in Pittsburgh that it gives me great pleasure to tell you my Trustees have asked me to arrange for a one-man show of your work during the coming winter, if possible. Personally, I think the idea is an excellent one.

The best dates for us would be from approximately January 11 to February 18. We would need at least thirty, and not more than thirty-two canvases, depending upon the size. Of course we would assume all expense of transportation and insurance whether the paintings came from your studio, or were borrowed from dealers, museums, or private owners.

I sincerely hope that you will acquiesce in our desire, and that you can send me a list of paintings you think should be included, with the names and addresses of persons to whom we should write concerning possible loans.

In any event, will you not let me know your reaction soon?

Sincerely yours,


Director

S:G

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 27, 1933

Mr. Alexander Lindey
Greenbaum, Wolff & Ernst
285 Madison Avenue
New York, N. Y.

Dear Mr. Lindey:

Mr. Kroll mentioned your suggestion that we all get together regarding the artists code.

He probably spoke to you of the many new developments in Washington through the activities of Edward Bruce, the banker-painter. I think it would be an excellent idea if we could incorporate all the ideas and "shoot the works" now.

When may we come up to see you?

I should also like to tell you about another plan which I am proposing for New York City. It may interest you to learn that I have already visited Albert Mayer, whom I have to see again this week. Everything is taking shape now and I have hopes that something will really come out of this.

We are all very grateful to you and to Mr. Ernst for your great interest.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

C
O
P
Y

November 27, 1933

Mrs. Lilian Haass
75 Cloverly Road
Grosse Pointe, Mich.

Dear Mrs. Haass:

Your visit was a pleasant surprise and I hope we have more of them in the future.

In regard to the suggestion for a collection with Marin's work, I am very much interested in the idea and I am sure you will be very busy about a possible exhibition which can be arranged.

Do you remember the piece still life in the manner of Brook which I saw at the exhibition? I am sure you like to have this work in your collection. I feel so badly about the idea of this work in your household and should very much like to see it returned before it is sold. I am sure you will send the work to the "Rock" to our collection. Furthermore, I am sure you will, in the Weber flower painting, which was on exhibition when you called, I shall be glad to send that to you on approval as well. I spoke with Mr. Weber and he has agreed to a further reduction of it as he needs funds at present and the price will be \$500.

Please let me know what you think of the Marin idea. I am really very much flattered by Mr. Stieglitz's offer as it is the first time in his history that he has agreed to show outside of his own sanctuary.

Sincerely yours,

Director

Edith Greer Halpert
nrc.

HOUSE, GROSSMAN & VORHAUS

MOSES W. GROSSMAN
LOUIS J. VORHAUS
ALFRED BREKMAN
FREDERICK HENLEY
JOSEPH FISCHER
DAVID VORHAUS

591 FIFTH AVENUE
NEW YORK

November 28th
1933.

Rockefeller Center Galleries
of American Art, Inc.

Mrs. Edith G. Halpert,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

In accordance with your suggestion I
sent a bill for \$150. to Special Work, Inc.

I need not tell you that the amount of
the bill was considerably less than would ordinarily be
charged for the work done in this matter. I leaned back-
wards -- in fact, far backwards -- just because the bill
was to be paid by someone else. I did not want to lay
either you or ourselves open to charges of attempting to
take advantage of the carte blanche which had been given
to you by Nelson Rockefeller.

This morning I received a letter from
Special Work, returning the bill and stating that they had
incurred no such charge and knew nothing about it.

Enclosed you will find the reply which
I propose to send. I thought it better first to send it
to you for such suggestions as you may have to make.

Will you let me hear from you immediate-
ly on receipt of this letter as I do not want to delay in
replying to Special Work.

Very sincerely,

David Vorhaus

DV:MC
Enc.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JOHN K. WINKLER
WESTPORT, CONNECTICUT

Nov. 28, 1933

Dear Miss Halpert:

Hope you will grant me a little splatter of talk soon.

I'll phone first.

Next time I promise to wear store clothes!

How that sweat shirt came about was I just popped in that Monday for half an hour to see Ed Balmer, of Red Book, found he had a little flu in Irvington, decided to wait a day or so for him-- and fell into the hands of the Philistines.

Faithfully,

John Winkler -

Above may be a little incoherent. Three of my darned coon cats are playing leap frog between the couch and my shoulders.

*Prepared by E. M. for
presentation to Dealers Assn.*

November 29, 1933.

*Artists
Painters
& Printers*

Re: Art Dealers Code

For the purpose of eliminating unfair trade practices, rehabilitating the art trade, and enabling it to do its part in effectuating the policy of Title I of the National Industrial Recovery Act, the following is established as the Code of Fair Competition for the art trade:

1. The term "work of art" as herein used shall include paintings, sculpture, drawings and prints of every kind.
2. The term "art dealer" as herein used shall include all natural persons, partnerships, associations, corporations and trusts engaged, either primarily or otherwise, in the sale of works of art.
3. No art dealer shall charge an artist a commission in excess of thirty three and one-third (33 1/3%) percent, on any work of art consigned by the artist to the art dealer and sold by the latter. The commission shall be computed on the selling price.
4. No artist shall be required, in connection with the sale of any work of art produced by him, to pay more than one commission. Should several art dealers cooperate in effecting a sale the aggregate commission shall not exceed 33 1/3% of the selling price.
5. Should any other agencies, such as exhibiting bodies, museums, etc. effect a sale, the same rule shall apply, and in no event shall the aggregate commission payable to the art dealer and such other agencies exceed 33 1/3% of the selling price.
6. The commission payable by the artist to the art dealer shall be restricted to sales made by the art dealer, and the latter shall receive no commission whatsoever on prizes awarded to the artist or on compensation received by the artist for teaching, lecturing, etc., even though the art dealer may recommend the artist for such purpose.
7. Immediately upon receipt of payment from the purchaser, either in full or in part, the art dealer shall transmit to the artist the purchase price, less the art dealer's commission.
8. The artist shall have the right at any time to withdraw from the art dealer any works of art consigned by him to the art dealer.
9. Unless an artist's work of art is purchased outright by the art dealer, such work of art in the possession of the art dealer shall be on a consignment basis.
10. No art dealer shall, without the permission of the artist first obtained, sell any work of art below the price previously agreed upon between the parties.

November 29, 1953.

11. No artist shall undersell an art dealer without express understanding between the parties.

12. Any violation of the foregoing rules shall be deemed unfair practice.

13 *No institution*

14 *on expenditures for subscription art dealers*

Copy of Report of Code Committee
to
American Art Dealers' Association

November 22, 1933

At the suggestion of the N. R. A. Administrator, M. A. MacDonald and R. W. Macbeth of the Code Committee of this Association, met with the Code authorities in Washington, on November 21st at 11 o'clock in the Department of Commerce Building. Mr. Ralph Cassaday, Jr., was the Deputy Commissioner in charge. Mr. Hiland Hall represented the Legal Division.

Your Committee took to Washington copies of (1) Application to file an Amended Code, submitted to Mr. Grover Whalen's office on September 15th, (2) a tentative Code prepared at a joint meeting of members and non-members of the Association and filed on September 30th, (3) copies of the Constitution and By-Laws of this Association, (4) points for discussion for a Code of Ethics.

It is to be noted here that the Administrator had not received the Application to file an Amended Code, and Messrs. Hall and Cassaday read the copies which we handed them with evident interest.

Mr. Cassaday said that the tentative Code, as filed, was not acceptable in that it did not constitute a real code. He felt, however, that the section having to do with administration would provide the basis for further action in that direction.

The first question asked by Mr. Cassaday was: "To what extent is your organization representative of the art trade?"

He stressed the importance of this question for the following reasons: - If a code is accepted and signed by the President on recommendation of the Federal Administrator, all dealers in works of art will be bound thereby regardless of whether or not they have subscribed to it. It is therefore essential to show that the Code is submitted by a body which is truly representative. To do this we shall have to show not only that we include representative firms in either our Regular or Associate Membership, but that these firms do the major part of the business conducted in art works throughout the country.

We are asked to present full data on both of these points.

(A) We are further asked to provide exact definitions of the kind of art carried by our dealer members. We must define Fine Arts, and show that our membership is made up of concerns who do a large part of their business at retail in that field. General small dealers in prints, reproductions, mirrors, bric-a-brac, etc. will operate under the Code for Retail Trade and not under the Art Dealers' Code. We must be careful to point out the distinction between these and dealers in the Fine Arts.

(B) Mr. Cassaday points out that if we do not submit a code which is truly representative and democratic in administration, we shall automatically be assigned to the present Code of the Retail Trade.

(C) Mr. Hall recommends that we apply for the adoption of the Code of the Retail Trade with such specific exemptions as we may think necessary for the good of our own business.

(D) We reported to him that the only points in the Retail Code to which our trade would take exception are those of Article 5 (Store Hours and Hours of Labor) and Article 9 (Trade Practices). We explained that owing to our special type of business, employees could not be released at the end of 40 hours and that a minimum of 44 hours, or possibly more, would be necessary to enable us to carry on.

(E) Both of the representatives of the N.R.A. felt that an amendment to Article 5 to accomplish this would be possible. Mr. Cassaday, however, said that problems having to do with employees were subject to the control of the Labor Board of the N.R.A. and that he would ask that Board to send us a request for such data as might enable us to prove our point.

(F) We asked that under Article 9 we be permitted to include certain stipulations as to trade practices which, in our opinion, were necessary to improve the situation as to the conduct of the art trade. We then read to the administrators various points which had been suggested for consideration, and the following were adjudged proper or noted for further consideration:-

- ✓ 1. No misleading advertising (Taken from Retail Code), and also
The making of, causing or permitting to be made, any false or deceptive statements, either written or oral, of or concerning the business policy of a competitor, his product, selling price, or financial, business or personal standing, is a violation of this code.

Both held to be part of present Retail Code, and accepted.

- ✓ 2. Work by living artists on consignment not to be sold to net the artist less than the price fixed by him without his consent.

Approved.

3. Prevention of sale by dealers, foreign and/or itinerant, who do not pay income tax.

We described the practice of itinerant foreign dealers and we also showed a foreign print catalogue as indicative of the selling methods of foreign dealers without American overhead to undersell American dealers.

Mr. Hall feels that this point may be covered by Article 67 of the N. I. R. A., Section 3, Title 1, Paragraph E, which has to do with importations which are in competition with items sold by American firms. He will look this up further.

We handed him a copy of suggested recommendations prepared by our Committee as to the mechanics to check importations by foreign dealers and importations of prints mailed by foreign dealers on consignment and approval. The first of these had to do with the adoption of the Canadian practice of a bond posted at the time of importation, and the second involved a Customs House check on the ultimate destination of packages of prints received by mail. Mr. Hall will give both of these recommendations his careful attention.

4. Works of art sold shall be specifically and accurately described as to authenticity and attribution.

The administrator holds that this should be elaborated, - perhaps to say that an accurate bill of sale, in which the work of art shall be specifically and accurately described, should be furnished. He suggests that we might find helpful as to specific descriptions the article in the Jewelers' Code having to do with the description of stones.

5. No limit on business hours except for shop workers. (44 hours a week suggested as acceptable).

On this, as mentioned above, the Board wants a quantitative, statistical picture, the details of which will be furnished by us when the Labor Board tells us specifically what it wants to know in this regard.

- ✓ 6. Prevention of criticism or condemnation of pictures offered by competitors in order to make sales.

Mr. Hall agrees that this may be included in the code in the hope that its presence therein may have a good effect, but that its prevention could hardly be looked for.

- 4 -

7. For the purpose of protecting each of several dealers who may receive from a first dealer the same picture on consignment, within a period of 60 days from the first consignment, the price or terms may not differ from those at which it may have been consigned to other dealers.

Probably satisfactory, but subject to further thought by the legal department.

8. No dealer shall be held liable for the safety in any particular of works of art consigned to them, except by previous arrangement in writing.

Mr. Hall believes that if this is the present general practice of the trade, it is covered by common law, but he suggests that there would be no objection to a statement as follows:- When a work of art is received on consignment, the dealer shall give the consignor a receipt sufficiently covering a description of the work of art in question, and further providing that except by previous arrangement in writing, the dealer shall not be held liable for its safety in any particular.

Your Committee would recommend that a uniform general release be adopted by the Trade to cover this point.

9. No dealer shall print, cause or allow to be printed, in any magazine, newspaper or other media, with credit line to himself, the reproduction of any work of art which is owned, controlled or published by another dealer, without the consent of said dealer; except that in the case of the sale of a painting or other original and unique work of art the credit line may be affixed to reproductions thereof by the dealer actually effecting the sale.

Approved by the administrators.

10. No dealer shall knowingly approach for the purpose of soliciting his work any artist who is controlled in any way by another dealer; nor shall he receive or encourage advances from artists controlled by other dealers without the knowledge and consent of such dealers.

If the spirit of this paragraph is acceptable to our Association, Mr. Hall suggests the following phraseology, which he feels would legally accomplish the same purpose:- No member shall attempt to induce the breach of an existing contract between a competitor and his employee, or customer, or source of supply; nor shall any such member interfere with or obstruct the performance of such contractual duties or services.

11. A dealer shall not consign for a period of more than three months a work of art which has been consigned to him by an artist or by an individual owner without the previous consent of such artist or owner,

This paragraph is inserted (1) to relieve dealers of the necessity of furnishing for extended circuits pictures or other works of art which he would like to keep in stock but which, on account of a matter of policy, he feels he must lend, and (2) that it would put the application for pictures by living artists directly up to the artist who should be

- 5 -

- ✓ 12. A dealer shall not cause or permit to be made copies other than photographs of any works consigned to him for sale without the consent of the owners.

Mr. Hall feels that this is already covered by the present law, and that, therefore, it is not necessary to include it in the code. He thinks, however, that there may be no objection to including it for purpose of record even though it may be so covered. He will look up the law on this point and advise us.

- 2- 13. Without previous agreement in writing, whenever the sale is made of a picture from artist's consignment, the artist shall be paid within thirty days of the receipt by the dealer of payment therefor. In case of installment sales, the dealer shall remit the artist's pro rata share of such installments within thirty days of receipt thereof. The dealer's books shall at any time be open for the inspection of the artist or his representative as to the status of his account.

The administrator makes no objection to this if it meets with the approval of the A. A. D. A.

- ✓ 14. In the case of a debt owed to a dealer by an artist, if, ninety days after due notice has been given by the dealer, no settlement has been reached, the dealer shall have the authority to sell such picture or pictures by said artist as may be in the dealer's possession to liquidate the account, plus interest, and in that event, the dealer shall not be bound by any price that the artist may previously have placed upon his work. If, however, the picture or pictures so sold shall realize more than the amount of the artist's indebtedness, the balance, less the dealer's regular commission, shall be paid to the artist.

The legal department would more likely approve a statement that loans or advances to artists or other owner consignors must be evidenced by a contract in writing with such provisions as to collateral arrangement as may be mutually acceptable.

Your committee feels that the adoption of such a provision would enable us to say to an artist or other consignor requesting a loan, that under our code we can do so only if such a contract is entered into; in other words, we should not then be in the position of individually requiring such an agreement.

Our meeting with the Administrators adjourned at 3:30 P.M.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

To sum up, it is recommended that the Art Dealers' Code should be in the form of a schedule to be attached to the Retail Code, listing (1) such provisions as to hours as will differ from Article 5, and (2) such trade practices as are not in accord with or which should be added to those included in Article 9. Further, that we should recommend a method of setting up administrative machinery within the art trade as will enable it to function with the Retail Trade Authority and the N. R. A. Trade Council, as set up in Article 10 of the Retail Code.

In conclusion we would report that we found both Mr. Cassaday and Mr. Hall most cooperative and apparently anxious to do everything possible to further the interests of the art trade in accordance with the provisions of the N. R. A. We have every reason to feel pleased with our reception and the result of our initial efforts.

These will be continued by correspondence with Mr. Cassaday until such time as we have been able to reach a more definite agreement when, of course, further personal interviews will be necessary.

(G) We recommend to all dealers consideration of the following:

If we do not formulate and subscribe to a proper code for the art trade, we shall automatically operate under the Retail Code as individual retailers. In this case we shall have no body within our own trade to administer rules of ethics or other procedure, and we shall have no representative on the National Retail Council of the Retail Trade Group which will administer the Code for general retailers.

If, on the other hand, we can prove to the satisfaction of the N. R. A. Code authority that we are truly representative of the art trade, thereby making us eligible to submit supplementary provisions as a part of the Retail Code, we shall be represented on the National Retail Council and have a voice in the administration of the Code as it applies to us.

(H) It seems to your Committee a matter of vital importance that all dealers become signatories of the Art Dealers' Code either as Members or Associate Members of the American Art Dealers' Association, so that there may be no doubt that the Association is truly representative and therefore eligible

LAW OFFICES OF

DANIEL A. WALTERS
225 BROADWAY, NEW YORK

TELEPHONE BARCLAY 7-5755

November 29, 1933

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

Re:Downtown Galleries vs. Dudensing Galleries, Inc.

Dear Madam:

I have as yet received no reply to the following:
Re:The Downtown Gallery vs. Chandler, my letter to you dated
November 22, 1933.
Re:The Downtown Gallery vs. Sydney Ross, my letter to you
dated November 23, 1933.

Please be further advised that in Re: The Downtown Gallery
vs. Dudensing Galleries, Inc., I commenced action by the service
of a summons and filing same.

Subsequently thereto the attorney for the Dudensing Galleries, Inc. forwarded to me a check in the sum of ten dollars together with a stipulation extending the time for the settlement to December 21, 1933. The said check of ten dollars and the stipulation were accompanied by a letter a copy of which I enclose herewith.

Will you kindly acknowledge receipt of this letter and communicate with me at your earliest convenience with reference to all of the foregoing?

Very truly yours,

Daniel A. Walters

DAW:RN
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ASA

December 1, 1953

Mr. H. Bradford Clarke
The Packet
West Brewster, Mass.

Dear Mr. Clarke:

Regarding the figurehead of which you sent me photo ranchs, would it be possible to send it to us under the same arrangement we have previously followed - that is we shall send you a check for the sum agreed on and shall have five days option on it in the city. If we cannot sell it within that time we are to have the privilege of returning it to you with a complete refund of the full sum advanced to you.

In the meantime, however, will you please reserve the figure for us and send us a confirmation to that effect as I do not want to make any active contacts unless we are certain that our efforts are not in vain.

I should appreciate your giving a confirmation of the reservation and also advise us to whether you agree on the arrangement proposed of shipping the figure prepaid and retaining the money if we decide not to keep it.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Clarke Dec. 1, 1933

[Clarke 12-1-33]

H. BRADFORD CLARKE
"THE PACKET"-ANTIQUES
WEST BREWSTER
MASSACHUSETTS

My dear Mrs Halpert.

Why yes, I think that certainly is fair enough. I will reserve the figure head - and be awaiting the arrival of your check - In the meantime I will pack the object - & have it already to go. You being allowed to keep it on approval five days. If not O.K. returning - in same condition - and I will refund

full amount you sent.

It being late Sat P.M.
& thinking probably as to-
morrow is Sunday - that you
would not receive a telegram or
be able to do anything until
Monday - I have not wired you.

Yours Sincerely.

H.B. Clarke.

December 1, 1933

Mr. Homer Saint-Gaudens, Director
Carnegie Institute
Pittsburgh, Pa.

Dear Mr. Saint-Gaudens:

Alexander Brook is writing to you mentioning that he referred your letter to us.

It would be perfectly swell to have a one man show of his work at Carnegie Institute and we certainly shall do all we can to cooperate with you. I shall send you a list of paintings which Brook and I feel would represent him to his best advantage - including paintings owned by museums and private collectors who will no doubt be pleased to make loans to you.

However, there is one difficulty in connection with this show. We had planned a one man exhibition here, opening on January 22 and running for a period of three weeks. It is necessary we could arrange to have it the first three weeks of January but the show has already been announced for that month and unless we have it then we shall have to exclude it this season which of course would be a twist from a business standpoint. Brook is our best seller and has not had a show here for two years. You see we are always money minded.

Is it at all possible to change our dates to fit in with either of these plans? A little later in the season would be so much more convenient for Brook and for us that I hope you can manage it.

In either event will you please let me hear from you soon so that we might be guided accordingly.

My very best regards.

Sincerely yours,

Director

Edith Gregor Halpert
rec.

GREENBAUM, WOLFF & ERNST
285 Madison Avenue
New York

Telephone Caledonia 5-1582

December 1, 1933.

Mrs. Edith Gregor Halpert,
c/o Downtown Gallery,
113 West 13th Street,
New York City.

Re: Art Dealers Code

Dear Mrs. Halpert:

In accordance with our conversation of November 28 I have roughly redrafted the so-called Code of Fair Competition, and a copy is herewith enclosed. I am also sending a copy to Mr. Kroll.

Will you be good enough to go over the enclosure and let me have your comments? Quite possibly it should be circulated among artists and art dealers for suggestions.

Let me remind you that we are on record with the N.R.A. as being definitely opposed to the pending Art Dealers Code, and that some statement is expected in Washington from us.

Yours very truly,

GREENBAUM, WOLFF & ERNST

(signed) BY Alexander Lindey

AL:JF

Prior to publishing information regarding sales transactions, representatives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C
O
P
Y

December 2, 1953

Mr. David Vorhaus
House, Grossman & Vorhaus
521 Fifth Avenue
New York, N. Y.

Dear Mr. Vorhaus:

Frankly, I am quite shocked at the reaction of Special Work, Inc.

As you recall, Nelson Rockefeller, Lathams, and I visited your office and at that time in discussing legal expenditures it was agreed that Special Work, Inc. would advance such sums as were necessary, later to be charged to the gallery. It was at the suggestion of the two young gentlemen that I would go to communicate with the various officials and draw up the outline.

Will you please send the letter, a copy of which you mailed to me. It might be advisable to include the word legal as indicated in the copy I am returning to you as I have made no charges for all other work involved and do not intend to do so.

I am sorry that you have this nuisance. If the matter is not settled shortly after the second letter is sent, won't you please let me know and I shall take it up with Nelson.

Sincerely yours,

Director

Edith Gregor Halpert
mre.

FOUNDED 1906



INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS

FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN

TELEPHONE CADILLAC 4139

December 2, 1933.

Mrs. Edith Gregor Halpert
113 West 13th Street
New York City

Dear Edith:

Your letter was a delightful surprise, having in it the consent of Mr. Stieglitz to allow us a showing of Marin's work. I agree with you, it is of historical importance.

At the moment we are in the throes of making plans for putting on the Vollard collection which is opening here, Monday, December 11th. I believe the pictures are being shipped to us on the 4th, which means that the paintings will be here through December.

It is unfortunate that your being in Kansas City on the 10th does not fit in with putting on the Marin show at that time. However, I hope this does not mean we will be denied the opportunity of having it after the Vollard show, if that could be arranged with Mr. Stieglitz.

I read your letter to Mr. Tannahill, and Mrs. Haass had already heard from you on the subject. She is thrilled with the idea and hopes that we may show a few of Georgia O'Keeffe's paintings at the same time.

However, I wanted to get this letter off to you so that you could know of our earliest open date, and we can take up the question of the Cezannes in another letter. Mr. Tannahill thought that coming after the Vollard collection it might not be wise, but we will discuss it later.

MR. GEORGE G. BOOTH
MR. J. WALTER DRAKE
MR. GEORGE K. HEBB
MR. ALVAN MACAULEY

MRS. JULIUS H. HAASS, PRESIDENT
MR. ROBERT H. TANNAHILL, VICE PRESIDENT
DR. GEORGE KAMPERMAN, VICE PRESIDENT
MR. EDMUND A. GURRY, SECRETARY
MISS SARAH M. SHERIDAN, TREASURER

MRS. PHELPS NEWBERRY
MRS. WILLIAM B. STRATTON
MRS. WESSON SEYBURN
MR. HIRAM WALKER

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE SOCIETY OF ARTS AND CRAFTS

Another item I will take up definitely with them, is the one-man show of Sheeler which might come in the spring.

I think you are perfectly marvelous to even get the idea of this Marin show started, and I hope to get to New York in the Christmas holidays so that I can go over it with you. In the meantime, do your damndest to keep him interested.

Best wishes,

Sincerely yours,

Edmund C. Gurney

EAG:KEB

Secretary.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Willenberg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 2, 1933

Dear Philip:

Some time ago I sent you the contract from the Hart Estate but have not received any word from you since. Will you be good enough to take care of this matter as we are very eager to complete the transaction.

Furthermore, I have received additional information from John A. Graham of the George R. Lead Company regarding our first mortgage.

It occurs to me that in spite of all future possibilities such as the moratorium or entire elimination of mortgages, it is to our advantage distinctly to refinance the building while we have an opportunity. I have not spoken with Mr. Lane but am under the impression that if we pay him the difference our present mortgage of less than \$10,000 and the proposed first mortgage of \$12,000, Lane will be satisfied to renew the second mortgage. Thus the sum we pay him - approximately \$2200. Thus the complete refinancing will involve an expenditure of \$480 which seems small in relation to such transactions.

Mr. Graham agreed to reduce the interest to 4% or work on a 2% basis plus disbursements which include, according to him, title policy \$96.20, redating survey, federal stamps, tax on additional mortgage, etc.

Remembering the sleepless nights and the many new silver hairs added to my crop when the issue first came up, I dread the idea of going through it again next July, or the following July, if there should be an extension of the moratorium. If you remember I visited practically every bank in New York and the best I got was a dry smile from each manager. Every avenue was closed then and as far as I can see they are turning into blind alleys.

Please consider this matter seriously and let me know your decision.

Sincerely yours,

Faith Greenwood, Jr. Agent

Director

December 4, 1933

Mr. C. Philip Boyer, Director
Mellon Galleries
27 South 18th Street
Philadelphia, Pa.

Dear Mr. Boyer:

Enclosed you will find a complete statement of your account against which you may deduct the amount due you on the Pinto painting.

I am also enclosing a tentative bill for Pas-
sin's "Vieux Médicaments" which is not included
in the returned consignment. I presume that
this was sold. If this is not so, please ship
the picture to me immediately as the Passin
estate is raising a terrible rumpus about the
whole transaction.

You mentioned that payment on the items due would
be due the first week in December and we ex-
pect a check not later than December 9th.

When you are next in town we shall discuss fu-
ture plans. I have some ideas about the matter
now but I believe they can wait until you have
a chance to pay us a visit.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

DESIGNERS AND MANUFACTURERS OF AUTOMOBILE AUXILIARY CHAIRS AND HARDWARE

1973 WEST 100TH STREET
3476 WEST 117 STREET

CLEVELAND, OHIO

TOBIAS MILLER
MILLER AUXILIARY CHAIRS

DESIGNED TO MAKE THE
PRETTIEST CAR
PRETTIER

December 4, 1933

Mrs. Edith Halpert

Downtown Gallery
123 W. 13 Street
New-York, N.Y.

Dear Madam:-

I am in possession of a painting as per enclosed photograph. Mr. Francis, Curator of the Cleveland Art Museum examined it and he is of the opinion, that this picture may be one of a series of the "Pilgrim's Progress" painted by John Bunyen and belongs to the early american primitive art of 1830. This picture is preserved in a very good condition.

Mr. Francis suggested to write you and draw this to your attention. I shall be glad to hear from you at your early convenience, and remain,

Respectfully yours

Tobias Miller
Tobias Miller

*This sketch shows clearly
the room in the sky*



All sales made contingent upon strikes, accidents, delays of carriers, and other delays, unavoidable or beyond our control.

All quotations for immediate acceptance and subject to change without notice.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 5, 1933

Mr. Sumner Healey
947 Third Avenue
New York, N. Y.

Dear Mr. Healey:

As I wish to be certain that there will be no mixup about the figurehead regarding which I spoke to you I waited until I had written confirmation from the owner, stating that this carving would be reserved for us over a period of five days, as follows:

I am enclosing, in top left, a few views of this very interesting figurehead. It is 30" high and is unquestionably American. There is very little history in it but the owner promised to dig up additional information. He also agreed to send the figurehead on approval on the condition that we sent him a check to him for \$15. This he agrees to return if the figurehead is sent back to him within five days in its original condition.

We have dealt with the owner in a similar manner in the past and he is entirely reliable.

After our conversation on 11th I wrote to him that if photos of the figurehead were sent to the New York News gentlemen on 11th I would then bring the figurehead and return it to him. In thinking over the matter it seems like admission of failure to drop the matter and to turn it over to me. I am sure you will understand my hesitation in this matter and will agree with me that it is best to let it go. I will off to my own. You may be sure that if I have any more sales in the future you will receive very good 5% commission for the great help. On the other hand, if I fail again I am sure that you will accept our original terms of handling the matter through your gallery.

I have tried to run in to see you but we have a flurry of business (A. B.), and I do not dare leave for a moment. I shall drop in soon, however.

Please let me know whether the proposed arrangement is satisfactory.

Sincerely yours,

Edith Greer Harpurt
n c

Director

HOUSE, GROSSMAN & VORHAUS

MOSES H. GROSSMAN
LOUIS J. VORHAUS
ALFRED BECKMAN
FREDERICK HENLEY
JOSEPH FISCHER
DAVID VORHAUS

521 FIFTH AVENUE
NEW YORK

December 5th
1933.

Rockefeller Center Galleries of
American Art, Inc.

Mrs. Edith G. Halpert,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

Thanks for your letter of December 2nd.

I have changed the proposed letter as you
have suggested and mailed it to Special Work, Inc.

Very sincerely,

David Vorhaus

DV:MC

THE DOWNTOWN GALLERY

REPRESENTATIVES FOR: ALEXANDER BROOK • NICOLAI CIKOVSKY • GLENN O. COLEMAN • STUART DAVIS • ERNEST FIENE
DUNCAN FERGUSON • ANNE GOLDTHWAITE • "POP" HART • STEFAN HIRSCH • BERNARD KARFIOL • YASUO KUNIYOSHI
ROBERT LAURENT • REUBEN NAKIAN • KATHERINE SCHMIDT • BEN SHAHN • CHARLES SHEELER • NILES SPENCER
DOROTHY VARIAN • CARL WALTERS • MARGUERITE ZORACH • WILLIAM ZORACH • AMERICAN PRINT MAKERS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

113 WEST 13 STREET • NEW YORK

TELEPHONE • WATKINS 9-1535

CONTEMPORARY AMERICAN ART
PLAN FOR ALL-AMERICAN EXHIBITION - submitted to Major Fiorello LaGuardia
by Edith Gregor Halpert of The Down-
town Gallery, New York. December
5th, 1933.

INTRODUCTION

Artists have existed at all times, under all conditions, through all phases of history. The artist's contribution to civilization has been so great that it cannot be measured. Aside from the aesthetic value of his work, the artist has been a most effective propagandist for the highest ideals of mankind. He has been a great recorder of human history by creating a picture of the life and spirit of his time, and he has furnished through the ages data for the historian, the archeologist, and the anthropologist.

The artist has surmounted all difficulties, and has created meritorious work through all phases of existence. However, there is nothing to prove that his work prospered under unfavorable conditions. On the contrary, the golden ages of art were those in which the artist was an important member of the social scheme, and was not only recognized for his contribution to society, but was also encouraged by that society. The Church, the State, and the great Art Patron, fostered him and encouraged him to great heights of expression.

In this country, today, neither the church nor the state fosters art. And the great Art Patron is disappearing. The small, select class of "big buyers" - the few rich art collectors on whose support art and artists depended - no longer functions. What about the artist? Will he fit into the new philosophy, the new life pattern? We must find a place for him. We must give him the means to continue. We cannot afford to liquidate our greatest asset - culture. What methods are to be employed to save art for America?

My answer is - the State and the Masses. State recognition is mass recognition. Records of museum and gallery attendance prove that the interest in art is widespread and rapidly growing. The fact that during the past year more than 1,500,000 persons visited the Metropolitan, the Whitney and Modern Museum in New York City alone, proves that art has a popular appeal, that art is a cultural and living necessity, and that given an opportunity, the masses will buy art.

Heretofore, because of existing conditions, museums and galleries have prospered on snob appeal, the galleries basing their sales psychology on snobbism, high prices, rare items. The public looked at art through a glass show case, and the few art patrons bought. We must bring art to the public, the school, and the home. Artists want mass appreciation, and will price their paintings, sculpture, and prints, for the mass distribution. The artist needs a large buying public. And the state must bring the artist to the public officially.

ALL-AMERICAN EXHIBITION

(continued) 2

Washington now has under serious consideration two projects. One is to assign a special fund, as part of its construction program, for the commissioning of murals, and architectural sculpture, for the purchase of easel pictures, prints, and sculpture, to be used in public buildings, schools, etc. The other plan is to encourage museums and art associations to devote 50% of their unrestricted purchase funds for art by living Americans. These ideas are in keeping with the methods used in France, Germany, Russia, Mexico, Italy, and other countries.

But we must go further. We want art in the home. And it is fitting that the great city of New York lead the way, and that the chief executive of this city set a precedent for all other American cities, by fostering culture in a big way. My suggestion is this.

AN ALL-AMERICAN SHOW, to be held under the auspices of the city and its chief executive. An exhibition of the outstanding paintings and sculpture and prints by the leading American living artists. An exhibition to establish American art for the artist, the state, and the public. An exhibition that will be as great a historical event as the Armory Show of 1913, but one which will fit into the time and spirit of our country.

In 1913, the world famous Armory Show was held in New York. This exhibition made history. Probably for the first time Art became a household topic. Hundreds of thousands visited the show. Headlines bearing the word "art" appeared in every publication. It was an extraordinary event socially, historically, and artistically. The Armory Show established Modern Art.

However, Modern Art was synonymous with the school of Paris. French artists and dealers derived all the benefits, and the French government capitalized its cultural success through further propaganda. Decorations were conferred on American collectors, writers and dealers who sponsored French art, and millions of American dollars were sent to France. American artists were overwhelmed and developed an inferiority complex. Some fell by the wayside, others imitated successful French art, but a few brave pioneers conscious of their own creative talent, the American spirit, developed an American art.

In the past decade, the school of Paris has gradually waned. American art has come of age. American artists and art lovers are conscious of the native contribution. Today we have in this country works of art equal to the best of the school of Paris. The world looks in our direction and the artists are ready to accept the challenge. They are prepared to show their work in an official exhibition, - the ALL-AMERICAN SHOW.

An outline of the working plan is attached.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PLAN FOR THE NEW YORK CITY ALL-AMERICAN EXHIBITION OF ART

submitted by Edith Grager Halpert
December 5-19, 1933

PLACE AND DATE

The exhibition is to be held in the large Forum of Radio City, for a period of one month beginning February 22nd, 1934.

CHARACTER OF EXHIBIT

The exhibition is to include the best examples in Painting, Sculpture, and Graphics, by the leading American living artists of all schools, of all phases, and of all factions. Each work to be included must be the property of the artist so that each sale will benefit him directly. The artists' agents or dealers will not be permitted to enter works belonging to them, but will be entitled to whatever commission arrangements exist between them and their artists.

SELECTION

The selection of the exhibitors is to be left entirely to the committee in charge, comprising:

The Mayor of the City of New York, as chief official

A representative from Washington

Four museum officials in New York City

Mr. Herbert Vinlock...director Metropolitan Museum of Art

Mrs. Juliana Force....director Whitney Museum of American Art

Mr. William H. Fox....director Brooklyn Museum

Mr. Alfred Barr.....director Museum of Modern Art

Two artists-officials

Mr. Harry Watrous.....president National Academy of Design

Mr. Leon Kroll.....president American Society of Painters, Sculptors, and Engravers.

Director of the exhibition, in charge of all details

Mr. Holger Cahill, formerly acting director of the Museum of Modern Art, organizer of exhibitions at the New York Museum, and many other exhibitions of American Art.

This set-up will assure unprejudiced, just selection, as all factions will be represented. Subsidiary committees of painters, sculptors, and engravers, may be appointed to assist.

The committee, in its selection, will consider only professional artists of reputation residing in the New York City area. This classification includes artists who have received recognition through purchase or exhibition in major museums, and considered eligible by the committee. It is hoped that at some future time, there will be an exhibition for younger artists, but this show must be selective to set a standard for American Contemporary Art.

Equal representation is to be given each artist exhibiting, i.e., the same number of pictures or sculpture is to be shown.

ADMISSION

An entrance fee of 25¢ is to be charged for admission to the public on all occasions, with the exception of participants, school children, and any societies at the committee's discretion. This rule will apply at all times, except special evenings of special entertainment.

As a measure of cooperation, a committee of persons representing other arts,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALL-AMERICAN EXHIBITION

(continued) 2

music, theatre, literature, etc., will organize evenings of special entertainment, on which occasion the admission fee will be increased to \$1.00, or 50%, as agreed upon.

Throughout the period of the show, refreshments are to be sold in a section set aside as a beer hall of the type proposed by the mayor-elect.

EXPENSE

Rockefeller Center, Inc., will lend to the city of New York, the large forum space in Radio City, for this exhibition, which in turn will be sponsored by the Mayor, and by the City of New York.

Rockefeller Center, Inc., will pay the expenses of all special work contracted for this show, including building of screens, partitions, special lighting, printing, publicity, transportation and insurance of exhibits; salaries of exhibition director, sales force, clerks, guards, ticket takers, orchestra, and all other persons working as employees of this exhibition. Rockefeller Center, Inc., will also make arrangements for the beer garden concession.

Rockefeller Center, Inc., will appoint a person or persons from its organization who will have the authority and the responsibility of transacting all business in connection with operation of this exhibition. The director of this exhibition, Mr. Holdger Cahill, as well as other members of the exhibition committee, will confer with such person or persons in relation to expenditures, etc.

Rockefeller Center, Inc., will be entitled to all gate receipts until the sum for special expenses for the exhibition will have been repaid. All profits above and over such special expenses are to be used for the purchase of works of art selected from the exhibition by the committee of selection, such works to be the property of the City of New York and to be distributed to city institutions at the Mayor's discretion.

PURPOSE

The purposes of this exhibition are: Official recognition of American Contemporary Art in all its phases; to enhance the prestige of New York City and the country as a whole in its cultural reputation; to introduce art to the masses; and to bring about immediate and increased SALES to American living artists.

SALES

All modern forms of publicity and sales promotion methods are to be employed to create interest and, particularly, sales. Efforts will be made to induce newspapers to carry first page stories about this unprecedented event. The cooperation of all department stores will be asked in obtaining special window displays for the New York City Art Month. Also, all city bus lines will be asked to carry placards on buses advertising the exhibition.

It is important that a sales precedent be set on the opening night. It is desirable that the show be opened officially by the Mayor of New York City, the speech to be transmitted on a national hook-up. Members of the administration in Washington will be invited to be present. If possible, the first purchase at the opening should be made by an official, and efforts should be made to sell at least fifty exhibits on the opening.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICAN EXHIBITION

(continued)

night. An honor roll of buyers should be published daily, and the first fifty buyers will comprise the Honorary Committee. Artists and dealers can make arrangements with collectors, in advance of the show, to pledge a purchase at the opening.

Radio talks by prominent people can be arranged frequently during the month, to maintain a continuous interest. Other forms of publicity will be devised before and during this historical event.

by _____

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P. W. A. P.

December 6, 1933

Mrs. Juliana Force
Director, Whitney Museum of American Art
New York, N. Y.

Dear Mrs. Force:

All the artists in the following list would fit into the category mentioned by you. I am including Katherine Schmidt, as I do not know whether her present status has greatly improved her financial position.

George Ault
Peggy Bacon
Alexander Brook
Nicolai Cikovsky
Stuart Davis
Ernest Fiene
Anne Goldthwaite
Marsden Hartley
Stefan Hirsch
Bernard Karfiel
Yasuo Kuniyoshi
Karl Knaths
Joseph Pollet

Ben Shahn
Charles Seeler
Miles Spencer
Dorothy Varian
A. Walkowitz
Max Weber
Marguerite Zorach
Sculptors
Duncan Ferguson
Robert Laurent
Reuben Nakian
Carl Walters
William Zorach

The following names, for whom we are not sole agents, may appear on other lists submitted to you:

Henry Botkin
Arshile Gorky
Mark Baum
Emile Branchard
George Constant
Arnold Friedman

Isabelle Howland
Sidney Laufman
A.F. Levinson
Charles Locke
Mark Perper
Cecetta Scaravaglioni

Sincerely yours,

Director

COPY

See clipping in New York Times
11/19/34

December 7, 1933

Mr. Erwin Barrie
Grand Central Art Galleries
15 Vanderbilt Avenue
New York, N.Y.

Dear Mr. Barrie:

On January 4th, a meeting of the executives committee of the Mayor's exhibition will be held and at that time all final decisions will be made. The publicity will be sent out at about that time.

You may recall my mentioning the idea of using placards on Fifth Avenue buses. I do not know whom to approach about this matter but believe you do since the Sargent show was advertised in this manner. Can you suggest the necessary move in connection with this as I am very eager to carry out all the ballyhoo ideas. We are also planning to have some literature about the show in the "Subway Sun".

Thus far no one has given birth to a good title for the show. It breaks my heart to give up the name of All-American Armory Exhibition. If you can make any suggestion for a name we shall all bless you.

Sincerely yours,

Edith Gregor Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

December 7, 1933

Mr. Tobias Miller
3476 West 117 Street
Cleveland, Ohio

Dear Mr. Miller:

Thank you for sending us a photograph of the printing referred to in your letter.

While under any normal times we should have been greatly interested in this canvas, we do not think it possible to do anything about it at the moment. If I can keep the photograph I shall communicate with you at the earliest opportunity. In the meantime, we may find a collector who is interested in making a purchase at the moment.

Sincerely yours,

Director

Edith Gregor Halpert
enc.

Auction

December 8, 1933

Bitter-Hopson Galleries
15 West 57th Street
New York, N. Y.

Gentlemen:

On October 16th, 1933, we entered into an agreement whereby you were to conduct a public auction of certain paintings, sculpture, etc. By the agreement, title to all the goods delivered was to remain in us, and it is also agreed that all moneys received by you were to be held in trust for us to be deposited in a separate bank account. An account of the moneys was to be had not later than thirty days following the day of sale, which took place on November 9th, 1933.

We hereby demand an accounting from you and payment to us of the moneys received and held by you in trust.

Sincerely, yours,

AMERICAN FOLK ART GALLERY, INC.,

By

President

REGISTERED
RETURN RECEIPT
REQUESTED

H. BRADFORD CLARKE
"THE PACKET"-ANTIQUES
WEST BREWSTER
MASSACHUSETTS

My dear Mrs Halpert.

Have you changed your
mind about the figure head?
I have it all packed & crated -
but that's O.K. probably I
shouldn't have done it before
hearing from you again. I
just thought I was saving
time. Do you ever buy Victorian
wood carvings. Have a very
nice dogs head done on

a sort of side plaque. Just
bought it. I sell them - or
such - in the shop to private
collectors in the season.

Sincerely,

H. S. Clarke.

Dec 12.

Haass I Dec. 12. '33.
My dear Mr. Haasport.

(Did you ever
suddenly & unexpectedly run out
of writing paper?)

I should have answered your
letter a while ago but I was
in Washington with the
W. O. N. P. R. S. - the women
you are Repeal to - for their
last roundups, and then
expected to see you in
New York but the fates
willed otherwise and here
I am home again and

no pleasant chat with you!

We are all thrilled with the Marin idea and wish it could be put across, but Mr Garry has probably written you our difficulties ⁱⁿ ~~in~~ ^{the} necessary.

The Vollard Show went off with a bang last night - looked marvelous - much interest - Mr. Bigelow spoke well - and the French Council was beaming!

I do remember the green steel life by Brooks & certainly would prefer it to the Craney

III.
strawberries I ~~for~~ ^{am} sorry I have been so funny about this painting but it does not hold its own with the other Americans in my opinion. It is kind of you to offer to exchange it and I'll send on the Brooks at once. As for the Weber - I love it, but have just bought a V. Poor & a Berard & am crazy enough to be dickering for a Degas! I should have my head examined when I am over this space. I'll write you ~~another time~~

in jail for ^{IV} having overdrawn
my account

You were a wonder with
Mr Stieglitz!

Now as to Mr Potter - I should
be glad to see him here at
any time he designates -
but notify me a few days
in advance.

So sorry to have not
written sooner. But best
wishes to you & hoping in
the new year to acquire one
of your gems. Most cordially
William H. H. H. H.

ART ASSOCIATION OF INDIANAPOLIS INDIANA
THE JOHN HERRON ART INSTITUTE
PENNSYLVANIA AND SIXTEENTH STREETS

December 12, 1933

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
113 W. 13th Street,
New York, N.Y.

My dear Mrs. Halpert:

If you have decided to allow us to show
the "Tragic Muse" by Alexander Brook until the
beginning of your exhibition, we should be glad
to have you fill out the enclosed form and mail
it to Carnegie Institute.

Sincerely yours,



Wilbur D. Peat
Director

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Heinrich Pfeiffer, Provincetown, Massachusetts, Box 425

Residence

244 King's Highway Dec. 12, 33.

Studio

Pfeiffer's Wharf

Mrs. Halpert
Downtown Gallery
New York City

Dear Mrs. Halpert;

During the last four years I have been developing my small paintings and now desire to present them to the New York public. I believe the critics will like them.

Frank Rehn has my larger paintings but does not wish to sell small paintings at a low price. I believe it is a good business for both the artist and the dealer to sell small paintings at a price low enough to make new collectors.

These paintings are about 10 X 12 inches in size and are framed in beautiful hand made frames. The selling price is \$25.00 They are I believe the best things I have ever painted. I can sell all I paint here in my studio to summer visitors but believe it would do me more good to sell them through your gallery. The number I paint is small and I would prefer to get them in good collections.

If you are interested kindly advise me.

Very truly yours,

HEINRICH PFEIFFER
Heinrich Pfeiffer

COPY

COPY

December 13, 1933

Mayor Fiorello LaGuardia
1450 Broadway
New York, N.Y.

My dear Mayor LaGuardia:

You were good enough to see me the latter part of last week when I left with you a report outlining the plan in mind for the large American exhibition. I have since been in Kansas City, Missouri, and on my return this morning found an appointment made for me with Mr. Watrous, President of the National Academy.

From our conversation, I understand that you sanction the plan on the condition that Mr. Watrous appears as a major member of the committee. I feel reasonable certain that he will approve and shall let you know tomorrow definitely.

In the meantime, may I have the pleasure of hearing from you so that I may know whether you approve of the detailed plans and if so whether the city will appropriate the funds for the purpose.

If not, Mr. Rockefeller has offered to lend to the city a very fine, adequate space for the exhibition including all the expenses involved which he will advance. His condition with us is that this exhibition has your sponsorship. He is very eager to know whether it would meet with your approval to have the exhibition take place in Radio City instead of the Armory and I promised to let him know.

I shall take no further action other than obtaining Mr. Watrous' consent. I hope to be honored with a reply from you.

Very respectfully yours,

Director

Edith Gregor Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 14, 1973

Dr. Wilbur D. Peat, Director
Art Association of Indianapolis
John Herron Art Institute
Indianapolis, Indiana

Dear Mr. Peat:

We have postponed the show on work to man
show until the latter part of January and there-
fore it is not possible for us to have it for
now.

I am sorry that the "Tropic" is not in the
show. The "Tropic" is a canvas in the
show. It is a canvas in the show. It is
the most important canvas in the show.

We have substituted the "Tropic" for
the first three weeks of January. We want to see
if we can include "rocking chairs" and "wars".
I shall be glad however, to substitute for this
picture a similar canvas which had been previously
shown in New York called - "Excavations for Radio
City".

Sincerely yours,

Director

Keith Gregor Halpert
nrc.

Dec. 11, 1933
(Date)

To the Department of Fine Arts
Carnegie Institute
Pittsburgh, Pennsylvania

At the close of your Thirty-first International
Exhibition on December 10, will you kindly ship my painting,
WRECKING BROWNSTONE HOUSES,
(Title)

To The John Herron Art Institute
Pennsylvania and Sixteenth Streets
Indianapolis, Indiana.

It is my understanding that your responsibility for
the painting will cease upon its delivery to the John Herron Art
Institute.

Ernest Fieno
(Signature)

December 14, 1933

Mr. J. C. Nichols
1218 Santa Fe Road
Kansas City, Missouri

Dear Mr. Nichols:

Just as I have come back to earth literally, from flying over the state, I am now coming back to earth figuratively, to spend a few days in your beautiful city.

I am sure that you will be proud of the fact that I am here, and that I am here for all the effort and labor that has gone into it. Everyone with whom I came in contact, in Kansas, was so sweet that I am sure I will be particularly with all the friends I received from the Nichols family. I am sure, say that Kansas is the heart of America.

I hope that some time in the very near future I shall have occasion to reciprocate in a small way that you all did for me during my stay. I certainly look forward to seeing you again.

I send my sincerest thanks. I regret that I have not the facility to express myself more fully.

Sincerely yours,

Director

With Gregor Halpert
enc.

Please return to
The Huntington Library
WADSWORTH ATHENEUM
AND MORGAN MEMORIAL
HARTFORD, CONNECTICUT


14 December, 1955

American Folk Art Gallery
113 West 13th Street
New York City

Gentlemen:

I should like to enquire the price of
your painting "After the Bath" by Raphaelle
Peale.

Yours very sincerely,



A. Everett Austin, Jr.
Director

AEA/h

December 17, 1933

Mr. A. Everett Austin, Jr., Director
Wadsworth Atheneum
Hartford, Conn.

Dear Mr. Austin:

Under separate cover I am sending you a photograph of "After the Bath" by Raphaelle Peale, painted in 1825. This will give you a much better idea than the small cut which appeared in the Art News.

The painting is now on exhibition at the Kansas Museum and the price we have on it is \$4500. In 1931 we turned down an offer of \$5000 which came to us from a private collector. We felt at the time and still feel that a painting of this type should be in a large public collection. It is unique in conception and remarkable in execution.

If you wish, I shall send you some further data regarding this extraordinary painting.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

December 10, 1933

Mrs. Marain Atkinson
P. O. Box 530
San Antonio, Texas

Dear Mrs. Atkinson:

I hope that you have had a very pleasant trip seeing American first and that you arrived home well and in good spirits.

We have had the "Pop" Hart framed in accordance with your instructions and I am sure that you will be very enthusiastic when you see this great example of a great artist's work. I really feel that "Flower Open" is his best painting and trust that you will let us have it for the Memorial Show when it takes place. I am writing to ascertain whether you wish to have the Leon Kroll painting framed also. If so we shall be very glad to attend to it.

Whenever you are ready to have the paintings shipped we shall attend to it promptly.

I look forward to hearing from you. May I say that it was a great pleasure to us to meet you. It was a charming experience for us and I hope that we shall have the pleasure of seeing you soon again.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

December 16, 1933

Mr. C. Philip Boyer, Director
Mellon Galleries
27 South 18th Street
Philadelphia, Pa.

Dear Mr. Boyer:

I do not understand why you do not straighten out our account instantly. The Pascin has nothing to do with the items already sold and paid for. Mrs. Force and I both talked to the agent who letter and let out the items suit. Will you attend to this immediately? I cannot tell you how embarrassing the whole situation is as we have never had the experience of having money withheld from the rightful owners.

You will agree that we are in an extremely painful and we just cannot sit another moment for the cash. I expect to hear from you not later than Tuesday and the check must be included in the letter.

The Pascin matter will be taken up later.

Sincerely yours,

Director

Edith Gregor Halpert
nec.

December 16, 1933

Mr. Paul Gardner, Director
William Rockhill Nelson Museum
Kansas City, Missouri

Dear Mr. Gardner:

In writing to you several days ago I overlooked to mention the fact that an error was made in crediting several items to the Downtown Gallery.

I notice that one of Schaeffer's water colors and the Malvina Hoffman sculpture were both credited to the Downtown Gallery, in the catalogue as well as on the cards attached to the exhibits. You may wish to correct this.

Under separate cover, I am sending the photograph I promised of the painting by Pieter Vanderlyn. We have all the data on its authenticity and the date of painting is 1720. I am enclosing some information on the artist whose work appears in the Albany Museum as well as in the New York Historical Society.

Sincerely, yours,

Director

Edith Gregor Hilpert
nrc

COPY

COPY

December 18, 1933

Mr. Herbert Winlock, Director
Metropolitan Museum
New York, N.Y.

Dear Mr. Winlock:

For some time I have been working on a plan to produce immediate sales for American artists who would not fit into the category of "needy" artists. By this, I mean painters, sculptors, and print makers of considerable reputation whose standing would suffer through any suggestion of financial assistance.

In November I outlined a plan which I later discussed with a number of persons in the art world. It has met with great enthusiasm and I have proposed the entire idea to mayor-elect LaGuardia. I saw him two weeks ago and he approved the plan and offered to stand sponsor for the exhibition. The complete report outlining the idea is enclosed.

Under "Selection", you will note that I took the liberty of using your name as a member of the committee. I did not approach you about this matter until I made certain that everyone else would serve as I did not want to take your time needlessly. Now that we are assured the cooperation of the rest of the committee, may I ask you to read this report and to let me know whether we may have the honor of your participation.

We all believe that this is a very important event as it is probably the first time that New York City has taken art to its bosom and is sponsoring a show of the best works in the American art field. It will also bring together all the factions under one roof and so-called conservatives as well as the moderns are delighted with the prospect of making a mutual show.

Since the plan was approved by the Mayor, by Mrs. Force, Mr. Barr, Mr. Watrous and Mr. Kroll, Nelson Rockefeller has made a very interesting proposal. Inasmuch as an armory is not an ideal exhibition hall and the expenses involved may be greater than the city is willing to undertake, Mr. Rockefeller offered to lend to the city a very fine large space in Radio City and has also offered to pay all the expenses involved, turning over the facilities of the Radio City offices and help. The admission fees will repay all or part of the moneys advanced by Mr. Rockefeller.

This change in exhibition facilities has been accepted by the other members of the committee since the sponsorship will still remain that of the Mayor and the city.

We all hope that you will consent to leave your name on the committee and we promise that we shall not trouble you with very much work. All the American artists as well as the public will be very grateful to you for your needed cooperation.

May I hear from you soon? I should be very glad to call at your convenience to explain any details you wish to question.

Sincerely yours,

Edith Gregor Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person and the date of sale.

COPY

COPY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

December 20, 1933

Mr. Glendenning Ryan
1450 Broadway
New York, N.Y.

Dear Mr. Ryan:

Thank you for your courtesy.

As I advised you the special committee is very eager to have more than my verbal statement of Mayor LaGuardia's kind acceptance.

Confirming our conversation of this afternoon, may I have a note signed by Mayor LaGuardia merely stating that he will appear on the committee as sponsor of the exhibition as outlined in the various reports. In the event that you did not send this in the mail this evening, I shall be glad to send a messenger for it first thing in the morning as I was asked to present this note at a meeting to be held in Mr. Rockefeller's office at 11 A.M.

Sincerely yours,

EDITH Gregor Halpert

LAWRENCE S. GREENBAUM
EDWARD S. GREENBAUM
HERBERT A. WOLFF
MORRIS L. ERNST
JONAS J. SHAPIRO
WALLACE D. JENNINGS
SAMUEL J. SCHUR
ALEXANDER LINDEY

JEROME HANDLER
IRVING MINTZ
IRVING J. PACKER
LOUIS KERR

GREENBAUM, WOLFF & ERNST
285 MADISON AVENUE
NEW YORK

TELEPHONE CALEDONIA 5-1882

NEWMAN LEVY

December 21, 1933.

Mrs. Edith Gregor Halpert,
c/o The Downtown Gallery,
113 West 13th Street,
New York City.

Re: All-American Exhibition

Dear Mrs. Halpert:

Thanks for letting me see a copy of your plan. I have glanced at it, and it looks swell. I hope it will have the measure of success it deserves.

Have you succeeded in reaching Heywood Broun? I am quite sure that he will be glad to cooperate; but if you sense any reluctance on his part, either I or Morris Ernst will be glad to use such powers of persuasion as we may have. However, knowing Broun as I do, I do not believe that will be necessary.

Sincerely yours,

Alexander Lindsey

AL:JF

Printed by permission of the American Art Archives. The American Art Archives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COPY

COPY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 21, 1933

Mrs. Juliana Force, Director
Whitney Museum of American Art
10 West 8th Street
New York, N.Y.

Dear Mrs. Force:

We now have the approval of all the other members of the committee including Mayor LaGuardia who will sponsor the All-American Exhibition regarding which I talked with you a short time ago. You very kindly agreed to appear on the committee.

While the plan remains as originally formulated in very detail, there is one important change. We found that while an armory was more desirable from many points of view, an exhibition held in an armory would involve a tremendous amount of expense in building, lighting, etc., as well as salaries of salesmen and other employees. Rockefeller Center, Inc. offered to lend a very desirable space to the city for this exhibition. The city and the Mayor will remain sponsors and the original committee will have all the power of selecting exhibits.

I am sending you the changed form so that you may have the complete picture as it stands now. I hope that this change meets with your approval. If you have a moment's time, perhaps you will want to see the forum which will be especially designed for an art exhibition.

May I hear from you? I do not like troubling you with this additional matter now that you have your hands so full but it is all "for art's sake".

I wish you a very merry Christmas and happy birthday.

Sincerely yours,

Edith Gregor Halpert

GRAND CENTRAL ART GALLERIES
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 2-2413
CABLE GRANDART

December 26, 1933

Mrs. Edith G. Halpert,
113 W. 13th St.,
New York City.

Dear Mrs. Halpert:-

Thank you for your good note of
December 22nd.

I think you are a remarkable
organizer and I congratulate you. Please keep me
advised regarding developments as I am anxious both
to help and to participate in the benefits of the
venture.

Hoping you had a very Merry
Christmas and with kindest thoughts for the New Year,
I am,

Yours truly,

Erwin J. Barrie
Manager.

ESB:RMM

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



December 22, 1933

Mr. H. Bradford Clarke
The Packet
West Brewster, Mass.

Dear Mr. Clarke:

Please forgive me for not having communicated with you sooner. Several days after writing to you I left for Kansas City and some other points west, spending a good deal of time on the road.

Now that I have returned I am checking into this matter to see whether the client is still in town. I shall wire you within two or three days regarding the matter.

In the meantime, I want to apologize for any inconvenience caused.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

December 22, 1933

Mr. Sumner Healey
942 Third Avenue
New York, N. Y.

Dear Mr. Healey:

As you informed me that you were interested in the figurehead of which three photographs were sent to you, I had this reserved and it has been ready for shipment for some time.

Will you be good enough to let me know your decision in the matter and if you are no longer interested, please return the photographs so that I may start working on it elsewhere.

I send you the season's greetings.

Sincerely yours,

Director

With Greor Halpert
enc.

Interiors



Antiques

ELIZABETH PEACOCK, INC.

38 EAST 57TH STREET

NEW YORK Dec. 26th, 1933.

To

Dear Miss Halpert:

In accordance with conversation you had with Mr. Peacock, we will deliver to you within the next day or two, the wooden Figure belonging to Mrs. Landor.

If you will kindly acknowledge receipt of it when it arrives, we will appreciate your kindness.

Very truly yours,

ELIZABETH PEACOCK, INC.

G. L. Fenton
For Mrs. Landor.

Miss Halpert,
American Folk Art Gallery,
113 West 13th Street,
New York City.

December 26, 1963

Mr. Maurice Speiser
51 Tasker Street
Philadelphia, Pa.

Dear Mr. Speiser:

I am writing to you at the suggestion of Louis Stern.

As you may know, we have purchased many paintings, sculptures, ceramics and prints to the Mellon Gallery since its inception. For a long period no sales were made and we had no difficulty with Mr. Boyer. However, in the last year when some paintings were returned we found certain items missing and in communicating with Mr. Boyer we determined that they had been sold. We have been unable to collect any moneys from Mr. Boyer for these affected and are now having great difficulty in connection with these items.

Mr. Boyer received from the Whitney Museum \$1000 for a painting by Charles Deaath consigned by us. He also received moneys from the Whitney Museum and from private collectors in exchange for a payment of three ceramics by Carl Walters. In addition we have been unable to get back a painting by Deaath called "Vieux Mexicaines" which we believe Mr. Boyer had sold.

In checking with Charles Deaath and Mrs. Forger we learned very definitely that Mr. Boyer received payment this ago and has been withholding funds from us to the gallery in the last six months. We are having a long time with Mr. Deaath who rightfully feels that the money received from the Whitney Museum of \$1000, had been misappropriated by Mr. Boyer who confessed that he received payment and used the funds for other purposes.

I have communicated with Mr. Boyer many, many times, in person, by mail, and consistently by telephone. He now refuses to answer my calls and writes that he cannot afford to have this letter of misappropriation of funds made public. Being in the art business myself and frequently collecting moneys in payment of commissions, we have had sufficient experience in this connection and have at all times made it a point to pay the artist in the first of the following month, after deducting our commission. We know that it is not only unethical but also illegal to use money belonging to the artist and cannot understand why and how Mr. Boyer made this grievous error.

While this situation exists:

It is the policy of the American Art Archives to publish information regarding sales transactions only when the artist and purchaser are both deceased. In the event that the artist is deceased but the purchaser is living, the Archives will not publish the information until the purchaser has been contacted and permission has been obtained. In the event that the purchaser is deceased but the artist is living, the Archives will not publish the information until the artist has been contacted and permission has been obtained. In the event that both the artist and purchaser are deceased, the Archives will publish the information as soon as it is available.

Mr. Maurice Speiser, 2600 Locust Street, Philadelphia, Pa. 19104, is the attorney for the estate of the artist. He has been advised that you are in town about once a week and if you are interested in taking care of this matter for us, it would be good enough to let me know when you plan to be in town. On the other hand, if you think it advisable I shall come to Philadelphia some time during this week as we want to settle the matter before the first of the year. I shall also like to get some idea of your fees.

A self-addressed envelope is enclosed for your convenience in replying. I hope to hear from you very soon.

Sincerely yours,
George H. Hart
Director

George H. Hart
Director
American Art Archives
1000 Walnut Street
Philadelphia, Pa. 19106

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LAW OFFICES OF

DANIEL A. WALTERS
225 BROADWAY, NEW YORK

TELEPHONE BARCLAY 7-2000 6782

December 27, 1933

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th St.
New York City.

Re: Downtown Galleries vs. Dudensing
Galleries, Inc.

Dear Madam:

Please be advised that I am in receipt of a second check in the sum of \$10.00 from the attorney for the Dudensing Galleries, Inc. and that the time for settlement of the balance has been extended by stipulation to January 22nd, 1934.

With my best wishes for a Prosperous and Happy New Year, I am

Very truly yours,

Daniel A. Walters

DAW:FG

*Walter
revised 12.28.33*

December 7, 1963

Mr. Erwin Barrie
Grand Central Art Galleries
15 Vanderbilt Avenue
New York, N. Y.

Dear Mr. Barrie:

On January 4th, a meeting of the executives committee of the Mayor's exhibition will be held and at that time all final decisions will be made. The publicity will be sent out at about that time.

You may recall my mentioning the idea of using placards on Fifth Avenue buses. I do not know whom to approach about this matter but believe you do since the present show was advertised in this manner. Can you suggest the necessary move in connection with this as I am very eager to carry out all the publicity ideas. We are also planning to have some literature about the show in the "Subway Sun".

Thus far no one has given birth to a good title for the show. It breaks my heart to give up the name of All-American Armory Exhibition. If you can make any suggestion for a name we shall all bless you.

Sincerely yours,

Director

Laith Gregor Halbert
nrc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 28, 1933

Mr. C. Power Minnegerode, Director
Corcoran Gallery of Art
Washington, D. C.

Dear Mr. Minnegerode:

On January 2nd we plan to open a one man show of the recent work of Alexander Brook. This show must be one of the outstanding event in American art history and we are naturally eager to include all the best examples of Brook's work, which had not been previously exhibited.

Both Brook and I feel that it is essential to include the painting you required called "My wife". It is undoubtedly one of his best examples and has never been shown in New York. As a matter of fact you acquired it from the studio.

May we induce you to lend this picture for the exhibition. We shall pay the transportation and shall take the greatest possible care of this canvas. I sincerely hope that you will agree to the loan.

Also you will probably hear from Mr. Homer Saint-Gaudens of the Carnegie Institute regarding this same painting. The Carnegie Institute has a large one man show of Brook's work, opening on April 5th and continuing through May 17th. Naturally in this show of his work, it is important to include only the best works in which category "My Wife" belongs. I pointed Mr. Saint-Gaudens that I would mention it to you before he sends out the invitation.

Don't you please let me know whether we may expect the painting to be loaned to us for the Carnegie Institute. A self addressed envelope is enclosed for your convenience in replying. I look forward to an affirmative answer. My best regards to you.

Sincerely yours,

Edith Gregor Halpert

December 28, 1953

Mrs. Harry Evans
McClellan Heights
Davonport, Iowa

in p. 1st
U.

Dear Mrs. Evans:

The Carnegie Institute in Pittsburgh, Pennsylvania has invited a comprehensive one man show of Alexander Brook's outstanding paintings. This, as you may know, is quite an event as very few one man exhibitions are held at the Carnegie Institute.

Mr. Brook and I both feel that the painting, on loan, "Standing Figure", is so important an example that it should be included in this exhibition. Naturally it is essential for the reputation of Mr. Brook as an artist to include his best work and to be sure that you will be good enough to lend "Standing Figure" to the Carnegie Institute. Mr. Saint-Gaudens will write to you directly giving you more complete details. Incidentally, the show opens on April 5th and will continue to May 17th.

A self-addressed envelope is enclosed for your convenience in replying to us.

I would like to call your attention also to the fact that a one man show of Alexander Brook's recent works, not exhibited previously, will be put on view at the gallery on January 22nd and continue for a period of three weeks. If you should be in town any time during the three weeks of the exhibition, I hope that you will come in to see the latest developments in Brook's work. In the meantime, I look forward to hearing from you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

December 28, 1933

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

The other day when Mr. Sachs and I were in your gallery, you told me that Mr. Sheeler was painting a still life. We found one other picture in New York which tempted us, but we did not buy it because we rather wanted to see Mr. Sheeler's new picture first.

Would it be possible for you to give me an idea of the price he is likely to ask for it and when it will be done? Of course I realize that pictures cannot be finished on the exact moment, but you may know in general whether it will be done early in January or not until May, for example.

If you can give me a general idea of what the answers to these questions are, I shall be much obliged.

Thank you for your Christmas card. With best wishes for the New Year,

Sincerely yours,

Edward W. Forster

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1/ Mrs. Frances Lagin
Lagin Star

All American

GRAND CENTRAL ART GALLERIES
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 2-2413
CABLE GRANDART

December 28th, 1933

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I appreciated your good note of the
27th.

I so much admire the idea of the Big
American Show that I am sorry I am not on the executive
committee so as to be able to genuinely help, but I also
quite understand that that would not be practical.

As regards the Fifth Avenue Buses, Mr.
Frederick T. Woods is President and I think he would be
the man to see. I certainly think some influence should be
brought to bear on him through the office of the new mayor.
I feel quite sure that he would permit cards on the outside
of the buses especially if requested by Mr. LaGuardia.
They did, however, pass a rule not to extend this privilege
to dealers as they began to have too many applicants.

Please keep me posted on all advancements
as I am genuinely interested. I think the best title for
this show is "ALL AMERICAN ART EXHIBITION".

If we can get the lions and the lambs, the
big bad wolf and the three little pigs all to lie down to-
gether under one roof it will be a lot of fun and really
helpful to all.

With kindest wishes for the New Year, I am

Yours sincerely,

Erwin L. Barrie

Manager.

ESB:K

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 28, 1933

Mr. Joseph Downs
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Downs:

Some day in the near future when you have time to spare I hope you will come in to pay us a visit.

While we have no furniture for early American rooms, we have the most comprehensive collection of early American paintings, sculpture, and decorative accessories in our American Folk Art Gallery. Many of these objects are particularly suitable in early American rooms and I should very much like to show them to you. The new museum in Kansas has acquired a good deal of this material which is being greatly admired in the American rooms.

I look forward to the pleasure of meeting you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

December 28, 1955

Mr. Herbert Linlock, Director
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Linlock:

1 The Carnegie Institute in Pittsburgh, Pennsylvania, has prepared for an important one-man show of Alexander Brook's work - to be held from April 5th to May 17th.

Mr. Saint-Laurens is eager to include Mr. Brook's outstanding painting, "The American," in the exhibition.

3 Mr. Saint-Laurens will write to you directly within a few days but I promised to communicate with you before.

4 I hope that it will be possible to make this loan as I do want to make the exhibition one of the most important events in the art world.

Sincerely, SACS,

Director

Edith Gregor Halpert
MRC

P. S. Have you had an opportunity to read my report of the American exhibition to be sponsored by the city? Everyone concerned has agreed to the arrangements and the committee has been formed awaiting your acceptance. May I hear from you and may I hope that you will appear on the committee of this unique event.



Ten West Fifty-fourth Street

Dear Mrs. Harper:-

I was delighted to receive the lovely colored lithograph by Wadsworth that you and Mrs. Goodwin so kindly sent me on Christmas. I am very proud to add it to the number of his things I already have.

I was also greatly pleased with your letter.

I do hope you are feeling much better.
Do you think it would be helpful
for you to go to Pocantico for a few days
of complete rest? I would love to have
you go up there anytime after the first
week in January, if you cared to do so.

Hoping that the New Year will
bring to you peace and happiness. I am

Sincerely

Wm. D. Rockefeller.



December 20th

Christmas card. It was sweet
of you to send me one to
which he had added color:-
and I am particularly pleased
with your very sweet note.
I cannot feel that I have
done very much for American
art except in the small
part which I had in
storing the new museum.
But I do believe if the museum
can be made permanent,
it will do much.

ATA
Put on price
He
December 29, 1933

Mr. E. W. Marland
Ponca City
Oklahoma City, Oklahoma

Dear Mr. Marland:

Having heard so much of our collection,
I thought you would be interested in seeing
the enclosed photograph.

This represents a painting in our early
American collection. It is one of the
finest examples discovered in our native
tradition and represents an anonymous artist
in the most amazing light. It is
distinctly a high eastern style and very
rare in conception as well as execution.
The buffalo has characteristics of the
Alutian cave drawings. While the horse
and rider are comparable in spirit to
Delacroix' best canvases.

It is so unusual an example that I
want to call your attention to it particularly.
We have nothing else in our collection
of this type and I doubt whether a similar
painting can be found.

If you are interested I shall be glad to
send you further details.

Sincerely yours,

Director

Edith Gregor Halpert
Enc.

December 30, 1955

Mr. Preston Harrison
Parkway Hotel
Lincoln Park East
Chicago, Illinois

Dear Mr. Harrison:

Thank you for your note.

I was so pleased to learn that you liked the Pop Hart Memorial exhibition of prints at the Chicago Art Institute. We all feel very sad about Pop's passing, but are pleased with the honors his work is receiving. It took him a long time to get there but now he is firmly established and we feel that he did not live in vain. We are having great success with the sale of his oil here and know that it will continue definitely, as Popularity takes his place as one of the great heroes of American art.

You are very fortunate and certainly had great foresight in acquiring his work at the early sale of the estate. You always had an eye to the future and you are a good picker.

When you read to consider additional acquisitions, I am sure that we can break down the resistance of artists and estates in making very special prices for you. This refers to Coleman, Hartle and others. We could let you have an important Coleman oil for \$300 and as low as 100 for a smaller but excellent example. The estate has left all business transactions in our hands and we are acting perfectly well. We are offering special prices which at no time have we offered any of his canvases at the figures I am quoting you. We could let you have a first rate Knaths oil for \$200 in spite of the fact that his prices are considerably higher. A Hartle flower picture or a still life could be sold to you for about \$300 now that Stieglitz has transferred his work to us and we can operate in our own way.

In connection with our bellows lithographs, I would suggest our sending the group to Kennel or to Kenned, as both these dealers have an excellent outlet for bellows work while the more modern galleries have none whatsoever.

I hope the new year brings you reduced taxes and a higher income.
My best wishes.

Sincerely, yours,

Director

With Regard, Helmut

December 30, 1953

Mr. Bryson Burroughs
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Burroughs:

On Wednesday, a one man exhibition of Ernest
Pitt's art will open at this gallery. At
the paintings may be seen on Tuesday, January
2nd - before the opening.

You may recall my showing you several canvases
this American painter. In our present show he
has, since from "Under a Palm Tree", all
new canvases within the last year,
none of which I showed you during our visit
with Mr. Lincol.

His interpretation of the American scene is dis-
tinctly personal and his new work shows a little
treatment of the material which did not appear
before.

I am very eager to have you see the show and
hope that you will come in the opening week.

Sincerely yours,

Director

Edith Gregor Halpert
inc.

December 30, 1955

R. L. Anderson
Harvard University
Department of Art
Cambridge, Mass.

Dear Mr. Roberts:

Thank you for your letter.

I am leaving for New York City on January 1st. I am going to see Mr. Sheeler. When I last talked with him, he mentioned that the new show will be completed by the 15th of January. I think that for you to see it will be a good thing. It is a collection of his work, including the other examples of his work's work.

Furthermore, shortly after the 15th of January we will have on hand the painting, "View of New York", which is in the collection of the Museum. We will also have "The Interior", the painting, included in the recent Carnegie exhibition.

The drawing of the "Interior" (the scene) has just been bought by Mrs. Rockefeller but the "The Great Room Interior" (illustration for Nathan Pusey) will be here at that time also.

Now, I suggest that you hold up your decision until you have an opportunity to see this rather large group of Sheeler's work which is available. Perhaps when you plan to come in we can arrange to have Mr. Sheeler here so that you both meet. Won't you please let me hear from you. I wish you a very happy New Year.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

December 30, 1933

Mr. Daniel Walters
225 Broadway
New York, N. Y.

Dear Mr. Walters:

Have you had any success with Miss Moss?
The address which I gave you recently, -
"The Hotel - steps to the corner" - I
checked up with several of Miss Moss's friends.

I feel very indignant about this case as there
is no earthly reason why she should not settle
the account and understand that although she
has lost a good part of it, she will be a bill
is sufficiently comfortable to pay a bill
of less than \$300. The price offered to me
is the special price which I had, including
deducted at the time that it was a radical
reduction. Mr. Moss understood that this was
the sales price and accepted it. He felt, I sur-
mise, that the fact that he was a part of
the collection, is the only way which was used in
connection with the exhibition called the "Art
in Arts."

I refuse absolutely to make any concession on
the price which was a considerable reduction in
the first place.

I also want to call your attention to the bill
you sent us for collecting Henry Chandler's
\$50 item. We work on a commission of 33 1/3%
and our charge of \$18 exceeds our deduction
for the artist. I was under the impression
that the fee was 15% of the moneys collected,
whereas in this case it amounts to 30%. Won't
you please let me know on what basis we are to
continue working.

Sincerely yours,

Director

Edith Grover Walpert

Dear Mr. Hefner
 I have just read the book and am
 going to write you asking you
 could show the book to me
 I want to see it and see if
 you & I do as the book says
 Das being the is the most
 interesting part in it. I think
 and very little known. I think
 that people would make
 a study of interest - any where
 they are difficult to describe
 he has been East very little
 is not known. They have
 as all there is. I think
 you and they have had his little paper
 as one time. If you can find
 him a show I would like to see
 I would help with the expense

he has the little ones in his
 arms & any thing, he is
 young & happy as a fooling
 child. Their mother has left
 him in his room by the side of
 his bed. He can get some rest &
 rest in his room. They are mostly
 under the same different
 from any thing he has known or
 then I have seen any other.
 The mother is much in harmony
 a still life and one or two
 students being all in the same
 general tone, it makes a marvelous
 showing as I saw it in Santa
 Fe. You have a possible way
 of showing it, please to have
 written for your year at the Museum.
 Museum. Since the Santa Fe Museum
 at the last exhibition, they had some
 of the most modern & it is such a
 pity, there are four or five more there
 doing marvelous work & some